BLICKLING HALL, NORFOLK: ITS DRAINAGE, WATER SUPPLY, AND OTHER WORKS.

By Maurice B. Adams [*F.*].

Read at the General Meeting, Monday, 8th January 1894; and, with the illustrations, registered at Stationers' Hall as the property of the Royal Institute.

The President, J. Macvicar Anderson, in the Chair.

Mr. President and Gentlemen,—

ALTHOUGH the comparatively uninteresting subject of drainage may be considered necessarily somewhat commonplace, I venture to think that no apology should be needed at a meeting of the Royal Institute of British Architects when such a matter is brought forward for consideration. I cannot forget, however, that some enthusiasts, prominently associated with our profession, have asserted in the plainest possible terms that an architect, if he be strictly an artist, has far too much to think about in evolving the conceptions of his art, to trouble himself about drains. This opinion may be traversed without parley; and, indeed, I venture to assert that no architect, whatever may be his artistic capabilities, can afford in these days to neglect so important a part of his work, however much he may dislike sanitary difficulties and all that belongs to them. A practical knowledge is only the alphabet of architecture, and on these subjects at least we may rightly enough examine a man, so as to ensure his being qualified to build soundly, and be able to plan his buildings with a proper regard to their sanitary arrangements and efficient drainage.

Mr. Norman Shaw's admirable dictum, that "a true architect is far more likely to be a practical man, than a practical man is likely to be an architect" (*Architecture: a Profession or an Art*, page 11), is doubtless true enough; and few probably would dispute the further self-evident truism, that unless a building be structurally satisfactory and properly drained, its abstract merits as a specimen of fine proportion and beauty of design can afford but a very qualified enjoyment to those whose fate it is to use it. A little care and forethought about such matters at the outset of a building undertaking would often enough have saved countless troubles and ultimate expense. Those who neglect so practical a side of their business do unquestionably more harm in the long run to the interests of true architecture than any one else engaged in building craft; while, besides this, they go far in practice to justify the existence of a standing army of so-called specialists, whose business it is to make themselves ready to supply the assumed deficiencies of the architect. These things ought not so to be; and surely in this matter of drainage there is nothing after all so very difficult, so very special, that the architect should give way to the drain doctor, whose costly contrivances often turn our buildings into veritable museums of building appliances, and disfigure our sky-lines in every direction. On the other hand, these worthies no doubt not infrequently have had the excuse ready made to their hand, that architects, in scheming the plans of their buildings, have paid so little regard to the position of water-closets, baths, and sinks, locating them

here, there, and everywhere, that a really simple system of drainage is rendered almost an impossibility.

The less complicated the sanitary arrangements of a building are, of course, the better, and a few well-known rules will go a long way to simplify the planning of drains of even the most intricate of buildings. Thousands of existing structures of all kinds will have to be redrained during the next few years, and much of such work will be far better done by capable architects than by any other class of men. Specially is this the case where the buildings have any just claim to be considered as specimens of architectural merit; while with historic buildings, such as the one with which we have to treat to-night, it seems to me of the utmost importance that none but an architect should be allowed to touch the fabric; and even the extent of his work should be rigidly limited to the simple repair and renovation of perished or perishing parts, while his sanitary work should be carried out in the quietest and most unobtrusive manner possible. Moreover, in dealing with the sanitation of old buildings, it is inevitable that much of the work necessary for the efficient execution of the undertaking will partake of the nature of architectural restoration. The condition of the fabric as a whole must be considered; and herein the value of an architect's judgment is of prime importance. Damp walls and unhealthy rooms may arise from a variety of causes, not immediately connected with those things with which the drainage specialist usually concerns himself; and, as a matter of fact, the most elaborate reports from such sources have been prepared, dealing with the unsanitary conditions of buildings, and devising costly schemes for their improvement, without even mentioning some of the most evident causes of mischief, such as a properly qualified architect would point out almost at a glance.

While, therefore, I desire to insist upon the unquestionable necessity of thoroughly good drainage, I would urge that the drains are, after all, only a part, and sometimes really a small part, of what should form a well-considered whole in the efficient work of building, whether we are dealing with a new structure or an old one.

With these possibly somewhat trite introductory remarks, I will proceed to place briefly before you the particulars of a scheme which I successfully carried out some few years since at Blickling Hall in Norfolk. The problem was, as I think you will readily see, an unusually difficult one, and on this account it was suggested to me that a description of the work would furnish an interesting subject for a Paper at the Institute. That the difficulties which presented themselves in this case were of no slight kind is testified by the fact that before I was instructed to report on the subject an eminent specialist had already been consulted, with the result, as I afterwards learned, that he declined to undertake the matter at all unless practically *carte blanche* was given him to deal with it as he found necessary.

Blickling Hall as it now stands was erected about A.D. 1620, and, like very many mansions of that period, it stands in a hollow. In the days of the Barons, and in the times before them, our ancestors, mainly for reasons of self-defence, selected elevated sites on which to build their homes, and every Englishman's house since has been reckoned his castle. Gradually, as the arts of peace developed, the mansion-house superseded the feudal stronghold, and less elevated positions became more common, where the nobility, following the lead of the clergy, whose monastic dwellings nearly always were built near water, erected their homes in well-wooded valleys and low-lying denes or sheltered coombs. The aspect of a house likewise received consideration, but the appreciation of prospect for its own sake does not appear to have been general, even among the cultivated classes, till the days of the Georges, though exceptions might occasionally be cited. Blickling Hall occupies, too, a site on which an earlier house stood, the home of the Boleyns; and before their time, in the fifteenth century, the Bishops of Norwich had a palace there. I need not now speak further of the history of Blickling; while

the beauty and importance of the mansion, as an example of the English Renaissance, is too familiar to need further comment for our present object.*

The moat which surrounds the house has been planted as a garden for very many years, but under the moat itself an old brick culvert extends on the four sides of the building, and this culvert was used as the sewer for all purposes. Its outfall extends for about three-quarters of a mile alongside the lake, which is about eighteen acres in extent, to its lower end; and there this drain terminates in a copse, through which the overflow of the lake water is carried by way of a stream, which continues through the property for miles. I will extract from my report, written before anything was done, some of the leading particulars descriptive of the old drainage at that time.

The first portion, or upper end, of this outfall drain from the culvert round the house had no fall at all, and always stood charged with water approximately level with the lowest parts of the basement floor. This superabundance of water was due principally to the fact that the outfall culvert passes under the bed of the lake, thus immediately connecting it with the foundations of the Hall; while the whole of the roof and surface water, collected from the forecourt, stables, and adjacent farm buildings, as also from the kitchen wing in front of the mansion, was brought down to the low level of this old brick drain below the moat on its way to the main outfall above described. The culvert, being in itself of faulty construction, was quite unable to withstand such a pressure of water; and, in consequence, the entire basement was continually saturated with sewage water, causing damp to extend more or less all over the lower rooms, and of course giving off unhealthy vapours, which, by the higher temperature of the ground floor and upper apartments, were drawn up through the hall and staircases into adjacent corridors, and so distributed about the building.

The supply of flowing water always coming, through the drain under the roadway next the kitchen wing, from the stream in the fields south-east of the Hall, to feed the lake on the north-west, had been in former times used as a means of flushing the old culvert on the west side of the house; but, owing to the bad state of the sluices, a continuous inlet of water had for a long time been going on, needlessly charging this old, flat, low-level sewer, and helping to augment the soakage of the basement already alluded to.

Beyond this, all the soil from the w.c.'s and sink wastes had polluted this body of water, while the catch-pits formed under the old manholes, near the house, retained a considerable quantity of foul deposit, thus greatly increasing the evil; added to which, a stagnant cesspool existed about half-way between the house and the lake. The sluices from the lake into the culvert greatly augmented, too, the surcharge of water, and effectually prevented the bulk of the sewage from reaching the outfall beyond. The basement of the older part of the Hall on the east side was sufficiently high to be above the water-line of the lake; but when the late Mr. Burn formed a passage in the basement, leading to the kitchen wing, he lowered the floors by two feet in this part of the house, to increase, as I suppose, the head room of the offices along this front. By these alterations the basement floor and the lake-water level became at times almost identical, so that the sewage oscillated between the two. This fact, added to

* Eleven plates illustrative of the elevations and details of Blickling Hall figure in Henry Shaw's *Elizabethan Architecture*, 1834. A view of the mansion is included in S. C. Hall's *Baronial Halls*, drawn by J. D. Harding, 1845. There are two plates of the entrance archway and grand staircase from Blickling, with a plan and one or two detail sketches, in the *Architecture of the Renaissance in England*, by J. A. Gotch and W. Talbot Brown, Part 3, 1891. Three plates of a similar kind, illustrating the main porch, the garden front, and the great library, appear in *Baudenkmäler in Grossbritannien*, by Prof. Constantin Uhde, of Brunswick, Part 3, published by Ernst Wasmuth, Berlin, 1892. A view of the entrance front forms the frontispiece to *Old English Houses*, by the present writer, published by Batsford, 1888; the same drawing is given in the TRANSACTIONS, Vol. I. N.S. 1885. A view, also drawn by the present writer, showing the south front, with the bridge and moat, is published in *The Building News* for 5 Jan., 1894. A full description of the remarkable ceiling over the great library, written by the late Rev. James Bulwer, Rector of Hunworth, Norfolk, was printed in *The Antiquary*, No. 6, June 1880.—M. B. A.

the state of the drainage as already described, rendered the basement so inundated, that boards or permanent wooden latticed ways had to be provided in places along the passages to allow the servants to pass over the water. During wet weather a pump, erected by the steward, had to be used to prevent the water rising above this normal level. The walls were green with damp, as were also the lower steps of the stone staircases, and the woodwork of the windows and skirtings was rotting with wet, producing a state of things most injurious to health. Nothing very well could have been worse under the circumstances, seeing that all the sewage from the stables and kitchen wing was brought from the comparatively high level in front of the mansion down to the basement.

Another cause of trouble, not yet mentioned, but which went far to make some of the principal ground-floor rooms damp and unhealthy, existed in the state of the outer court or quadrangle, where the principal entrance to the house is situated. The walls were thoroughly saturated, and green with vegetation and damp. The cause of this was chiefly due to the fact that the curved roofs of the four towers in the angles of this courtyard had no eaves gutters, so that consequently every time it rained a considerable quantity of water was thrown into the yard, and, falling on to the stone cornice which runs round at the first-floor level, soaked into the walls and dripped off with much splashing on to the flags below. The circulation of air in so confined a courtyard was of course not enough at any time to keep it very dry, and under the circumstances I have described the place was objectionable in every way. I may at once state here that I put eaves gutters to these tower roofs where they overlapped the yard, and repaired the stone cornice and covered it with 5-lb. lead, forming a good drip and flashing it well. Round the courtyard I constructed sunk dry areas which are dished away from the walls and drain into the new system. Stone flags, perforated and sunk on the upper face, cover in these areas, so that they are not seen at all, unless looked for. These alterations in the outer court realised my intentions, and the walls soon lost their slimy surface and dried out well.

Speaking generally, the w.c.'s in the house were not really badly placed except in two or three cases. The private closet adjoining Lady Lothian's suite of rooms on the ground floor on the east side was formed out of the dressing-room in the middle of the block, and had no external ventilation whatever. The closet adjoining Lothian Row, on the other side of the house, was lighted from this corridor. None of the closets had any ventilated lobbies, and soil pipes and drains extended in every direction, while D traps were used everywhere.

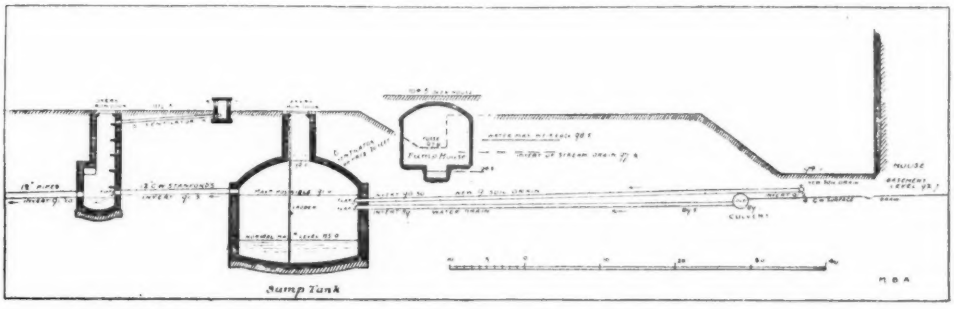
Before briefly describing the new scheme of drainage which I carried out, it may be interesting to mention a curious circumstance connected with the water-logged condition of the site. An ancient cesspool was found under the middle of the private drawing-room in a position which at no time since the present mansion has existed could either have been necessary or even convenient—in fact, no use, so far as can be ascertained, could have been assigned to it in such a position. This cesspool, therefore, must have belonged to the earlier house of Tudor times, seeing that the existing building was erected about 1620. When opened, the cesspool was just as though it had only been in recent use—a state of things which, so far as I know, can only be accounted for by the quantity of water in the land, permitting neither the soil to soak out of the cesspit, nor soaking itself into it to dilute the contents, which by these means were to all intents and purposes hermetically sealed, reserved really to develop nineteenth-century nuisances—further evidence of the truth of the well-known words: The evil that men do lives after them.

I have thus pointed out, I think, sufficiently the main difficulties which presented themselves when I was called upon to solve the problem as to how best to deal with the unsanitary condition of Blickling Hall. As a matter of fact, in doing this I actually had only a few

inches of differences of level in some parts to avail myself of. Permit me now a few words to describe the principal features of the scheme which I carried out; and, if we may judge by results, it is only fair to add my plan proved a success, seeing that the house was made both dry and sweet—as dry, in fact, as the building can be made, situated as it is.

My first point was to intercept the drainage on the higher level coming from the two main adjacent wings and other buildings in front of the mansion, and so prevent a vast quantity of sewage and surface water from discharging into the lower level round the house at all. This I did by taking an iron drain through the kitchen staircase hall; and, having an ample fall for the purpose, I diverted this upper drainage away from the house in a westerly direction, through the park, till it joined the new manhole beyond the sewage sump, which I shall mention presently.

Superabundance of water, as you have seen, was the chief cause of the troubles which had to be removed, and I determined to convert its main source into a useful friend, instead of allowing it to remain a serious enemy, as it had undoubtedly hitherto been. I refer to the stream water which came past the kitchens and through the west gardens to feed the lake. This water clearly furnished an available power at once to hand for pumping the low-lying

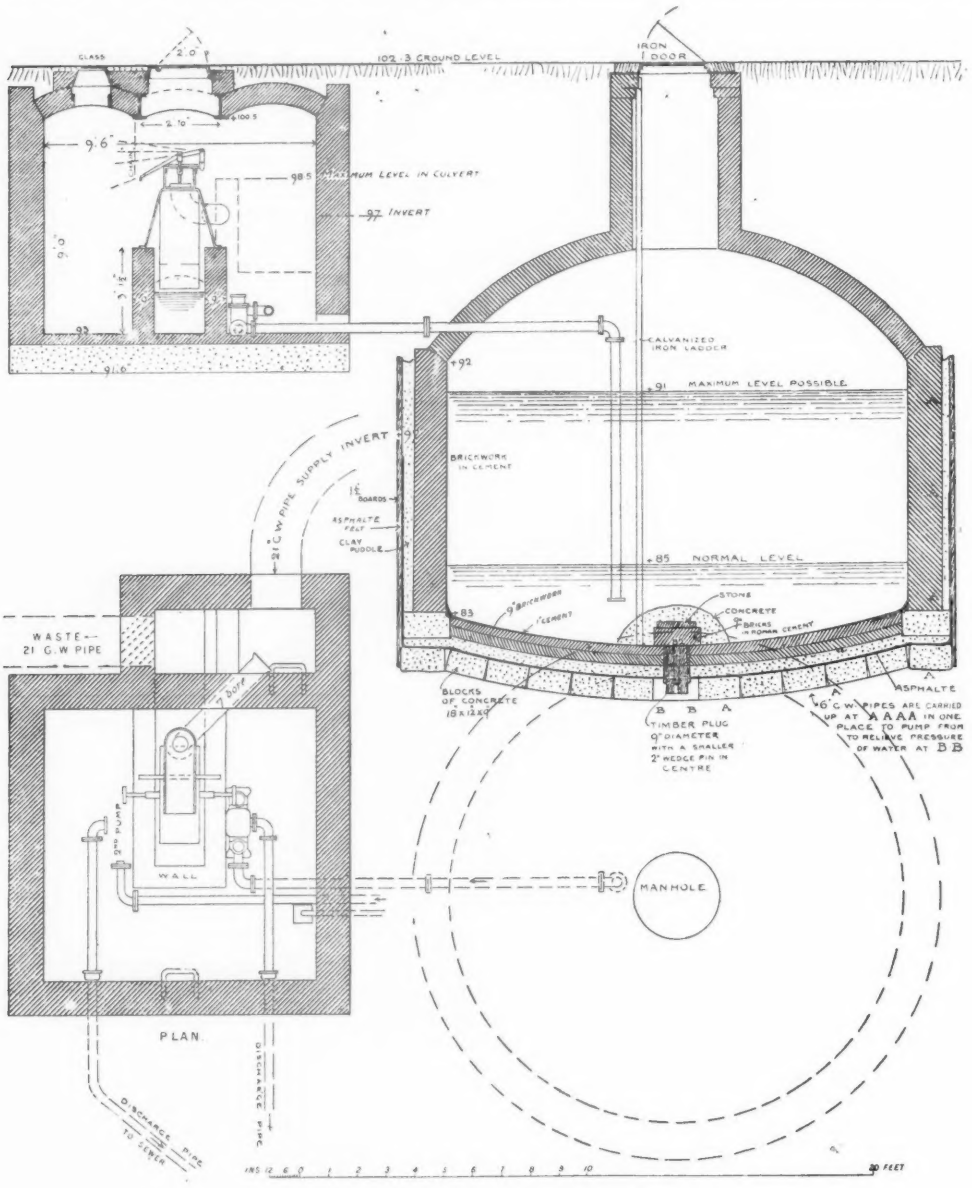


SECTION SHOWING RELATIVE LEVELS OF SUMP, PUMP-HOUSE, MAN-HOLE, OLD CULVERT, AND BASEMENT OF THE MANSION.

drainage. I therefore cut off the old rotten and leaking brick culvert by which this water was conveyed to the lake. I formed a weir of 21-inch glazed ware mastic jointed pipes, and, by carrying it back a considerable distance up the roadway course of the stream against the kitchen wing, an ample head of water, even in the dryest weather, was obtained to drive an overshot wheel capable of working two pumps. These were designed and made by Messrs. Easton & Anderson. The reason why this weir drain assumes the particular course shown by the plan is due to the position of some big trees, which prevented its being laid in one straight line. All the old drains in and about the mansion were taken up, as they proved to be deficient either in fall or in condition, and, moreover, were all difficult of access. The new drains were laid in straight lengths, and every branch was brought into inspection-pits or manholes, so as to be readily accessible and easily cleared. The manholes were trapped and ventilated, and all the house drains were effectively isolated from the main sewer. The old culvert round the hall was cleaned out, and reserved exclusively for rain and surface water, the soil drain system being kept entirely distinct.

The sewage from the house, thus collected into one outfall, was conveyed to a large sump situated beyond the fosse on the west side of the mansion; and from this tank it is pumped into a 12-inch new pipe drain, which extends from this point about 550 feet in a westerly direction across the park at a higher level, and discharges by its own gradient into the old culvert beyond the point where it possesses a fall. This is about 800 feet away from the

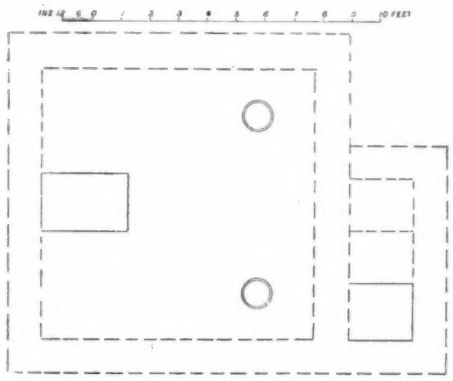
house. At this point I inserted a tidal ball-valve to prevent any back flow of sewage towards the Hall. The rain and surface water about the house, collected in the old culvert under the



PUMP-HOUSE, WATER-WHEEL, AND SUMP.

moat, was brought also into the sump, which was estimated to be equal to two days' discharge should both pumps fail at any time. By a very careful adjustment of levels, however, the

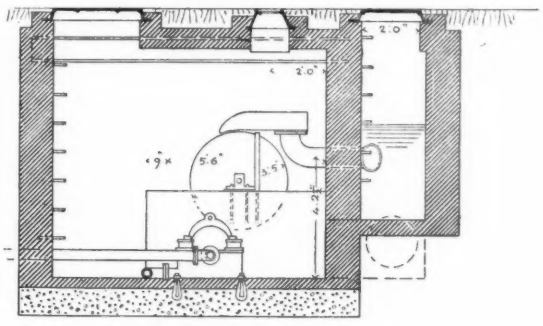
worst that can happen is provided for by the retention of the old culvert outfall, which, on an emergency, will serve as a bye-pass. Should the sump become full, it has an overflow into the new outfall, while the sewage is prevented by flap-valves from harking back towards the house. In case, however, the overflow by some mischance should be stopped up, and these valves be lifted by a flood of sewage which might then hark back, it will run into the bye-pass, and not into the culvert round the house, because stones or lock barriers are so placed as to prevent this, and, besides, a valve-flap protects the new outfall from the house at this point. As a matter of experience, it has been found that an hour's pumping—or, at most, two hours' pumping—is sufficient to clear the sump every day.



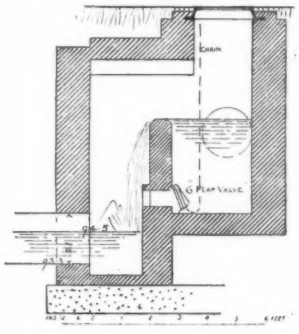
PLAN OVER TOP OF PUMP-HOUSE.

One pump at a time only is used, the second being furnished for work while the other is repaired, or in case either one of the pumps breaks down. An overflow drain from the head of the weir is provided so as to ensure the over-shot wheel from being stopped by too great a head of water, and with the same object the surface of the lake is kept to a prescribed level. The stream-water waste after passing the wheel flows into the lake, which it supplies as before. The sump is ventilated by a shaft up an adjoining tree, and the pump-house is sufficiently far from the Hall to prevent the click of the machinery from being heard. An automatic flushing cistern fitted with an Adams's patent syphon is fed from the stream weir, and periodically flushes the new main soil drain leading to the sump.

The difficulty of constructing the sump was considerable, in consequence of the vast quantity of water in the land, and continuous pumping day and night had to be employed.



LONGITUDINAL SECTION OF PUMP-HOUSE.



SECTION SHOWING WEIR WASTE AT REAR OF PUMP-HOUSE.

The ground had to be shored up by close-sheet boarding, which also served to assist in keeping out the water. An inverted arch of concrete blocks, made on the spot, formed our foundations, and on this we built up the sump, our big manual pump being placed in the centre. When the time came for removing this pump, I had an oak plug driven into the aperture, a hole sufficiently large to take a small pump being first made in this plug. A small hand-pump was then inserted to relieve the water pressure, while the bottom was being made good

round the larger opening. When this had been done the small pump was drawn out and a timber pin was driven into the hole. The result proved most disastrous, for the water burst up the brickwork round about the bigger timber, and all efforts to make it good were unavailing. Mr. Robert Williams, my clerk of the works—I may here mention to his credit that he has since passed the qualifying examination, and is now an Associate of the Institute—whose help at this time was unsparingly rendered, worked almost night and day in conjunction with the builder, Mr. Bartram, of Aylsham. Indeed, the clerk of the works endeavoured, wet through as he was, to make good the joints in the breach with his own hands. The water rushed up into the sump as if it rose from a boiling spring, so that the tank was soon full, while despair at failure manifested itself among the workmen, as well as the contractor and clerk of the works. I went down to Blickling on this occasion with feelings of much misgiving, for it seemed as if the water, which I had set myself to master, would prove too much for me. After all, it was only a sewage tank, and the pumps would keep under a few hundred gallons of water; but such an endless amount as we had to contend with would of course be fatal. However, to sum up, I managed it in this way. I stopped the hand-pump (Messrs. Easton & Anderson's pumps were not then fixed), and let the water rise to its normal level. I then threw in several bags of Portland cement till the water was saturated with it, and then had some Portland cement concrete let down in buckets and tipped so as to form a raised centre or hill in the middle of the invert bottom over the timber plug. This concrete was rammed carefully, so as not to unnecessarily disturb the water, and it was thus left to set. In ten days or a fortnight we pumped this water out of the sump, when beyond a few tricklings here and there, through the joints of the walls of the tank, no water whatever came in, the boiling up from the sump's bottom was stopped, and we became masters of the situation.

To help in drying the basement of the mansion, I put some sunk areas along the west front, similar to those already mentioned in the outer court. In the inner court deeper areas were built, and new housemaids' closets and w.c.'s were erected. New latrines were also constructed near the kitchen garden for the men-servants and gardeners. The gentlemen's lavatory and closets at the upper end of the stable wing, on the other side of the Hall, were altered and renewed.

The whole of the roofs on the eastern front of the mansion were stripped, repaired, and retiled. For this brindled Broseley tiles were employed on the inner slopes; but where the roofs are seen from the gardens weather-stained local tiles purchased from old buildings in the neighbourhood were used, so that when the restoration was completed all damage whatever to the ancient appearance of the building from an artistic point of view was avoided. The same may be said concerning the sanitary work which I have described, inasmuch as everything connected with it was kept carefully out of sight, as it always should be where possible. The big angle towers were restored, and a ready means of passing through the roofs and over them was provided, so that every part of the buildings could be readily accessible in case of fire. Some of the old wooden and cement-cased mullioned windows were taken out and new stone ones inserted to match the originals. The great central clock turret, too, which is constructed entirely of timber, was thoroughly overhauled, and repaired and painted.

One interesting matter, in respect to the cost of the Broseley tiles in Norfolk, may here be mentioned. The contractor asked £4 per thousand, and ultimately I obtained them delivered at Blickling for £3 per thousand, which was exactly the same price as the same tiles cost delivered in Australia for a house which was being erected at the same time from my plans near Sydney. The tiles cost 30*s.* per thousand at ship's side in London, so that 30*s.* remained to pay the freight and cartage when reaching New South Wales.

The water supply in case of fire, the appliances and turbine for which were designed by the late Mr. W. E. Rich, of the firm of Messrs. Easton & Anderson, was an extensive scheme, including a water tower, holding 25,000 gallons of water, which I built on the knoll in the park. This hill was originally formed with the earth taken from the lake when it was made. Big trees now entirely cover its slopes, so that the tower, which is picturesquely covered with a conical thatched roof, can only be seen in the winter. The water service in the Hall, coming from a rather questionable source, induced Mr. Rich to recommend the sinking of a well in the park three-quarters of a mile from the house beyond the lake, with the object of obtaining pure water, which would serve both for domestic service as well as the fire water-supply; the turbine placed at the bottom end of the lake and worked by the overflow being intended to pump the supply from this well into the water tower already mentioned. I did not myself pretend to any knowledge in respect to well boring, but I entirely agreed with Mr. Rich as to the rightness of the position which we selected in the park for our well on this occasion.

Notwithstanding the water-logged condition of the land everywhere, we were unable to get any quantity of water from this well. Our pipes were driven down through chalk clay having isolated boulders here and there. These flints had to be crushed and drawn up—an expensive and tedious job. After reaching about eighty feet a milk-like water was obtained in small quantities, which, when analysed, was reported to be charged with recent sewage and ammonia. After going over a hundred feet down, the same results followed, only that the water was declared by the analyst to be more impregnated with ammonia than before.*

This analysis, which was very remarkable, gave a result which I do not pretend to understand, and to me is quite inexplicable, particularly as the water from the stream, which is pumped by a small ram into the Hall for domestic purposes, was reported to be perfectly good, notwithstanding its questionable source. We had to abandon the well, and the fire service water is pumped into the tower from the lake. The hydrants will throw the water over the highest turrets and roofs of the Hall, and fire-plugs are located about the building to command all parts readily in the usual way.

Gentlemen, I have now done, and in conclusion permit me to say that I have intention-

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* *First report on the new well water.*—The sample of water from Blickling I have lately examined, although being described as taken from the soft chalk, is evidently very largely mixed with surface water containing recent sewage. This is so strongly marked that, unless the well from which it is drawn is close to some drainage-work or cesspool, it would almost appear that some accident had happened in collecting the sample. Without a knowledge of all the circumstances of position, &c., I can, however, give no opinion upon this point. The water as it comes to me is a very bad one. You will see that, unlike most chalk waters, it has a very moderate degree of hardness, although this is reduced to about the usual degree on boiling, and that the total amount of solid matter is much less than is commonly found in water wholly derived from the chalk. On the other hand, it is quite milky, owing to the presence of chalk in suspension. The analysis will be found below.

Total solids in 100,000 parts		21·43
Chlorine		4·30
Sulphuric acid		1·91
Nitric acid		·44
Lime		8·47
Magnesia		1·33
Hardness on Clarke's scale (per gallon)	before boiling	10·8°
	after „	4·0°
Ammonia in a million	saline	2·000
	organic	·060
Nitrogen as nitric acid, &c.		·114
Oxygen required for organic matter		·550

Report on second sample.—There is evidently something very unusual in the sample of water from Blickling Hall, coming as it does from a borehole 90 feet below the surface of the chalk; for this second sample is even more polluted than the first. Is it possible that the water sent to me can come from the gravel which you describe as having a disagreeable smell? If not, I am quite unable to account for a chalk water containing such an amount of nitrogen as saline and organic ammonia. It appears to be a matter of much interest. I give the analysis, by which you will see that the saline ammonia is greater than in the first sample, and that the organic ammonia is higher also.

(*Signed*) G. H. Ogston.

Total solids in 100,000 parts		21·50
Chlorine		4·50
Sulphuric acid		1·62
Nitric acid		·58
Lime		8·32
Magnesia		1·32
Hardness on Clarke's scale	before boiling	10·5°
	after „	4·0°
Ammonia in a million	saline	2·150
	organic	·100
Nitrogen as nitric acid		·224

(*Signed*) G. H. Ogston.

ally avoided making my Paper merely a technical one, my aim being rather to briefly describe in general terms the problem which I had to solve and how I managed it, just mentioning those points which were somewhat unusual. I trust the tale has proved worth the telling.

For discussion see *infra*.

MAURICE B. ADAMS.

HISTORY AND DESCRIPTION OF LEICESTER ABBEY. II. By W. JACKSON [*F.*].

Registered at Stationers' Hall as the property of the Royal Institute.

THE causes which led to Wolsey's overthrow, and to the closing scene of his life at Leicester Abbey, are among the most complicated in European history. In the drama of the Reformation, in fact and in fiction, the great Cardinal and his contemporaries pass before us "like little wanton boys that swim on bladders." Shakspeare makes Wolsey responsible for the death of the Duke of Buckingham—that is not the verdict of history, but the Elizabethan dramatists had their own reasons for throwing a glamour over the acts and deeds of the Tudors.* Mr. Froude is a witness, and a very important witness, for the defence, but even he is constrained to write in terms of condemnation: "We have "arrived at a point from which the issue of the labyrinth is simple. The course of it has "been very dreary, and, brought in contact as we have been with so much that is painful, so "much that is discreditable, we may have lost our sense of the broad bearings of the question "in indiscriminate disgust." † It was a time when "reasons of State" were held to justify the most atrocious murders, when the highwayman was called a reformer, when the real men, in whose hands the reformation would have prospered, were sent to the scaffold. Let us be thankful that Henry Tudor was only half an Englishman, and that, in the next generation, his name was clean put out.‡

Wolsey's first appearance on the public stage was about the same time with another event which, curiously enough, coloured all the years of his life. At the beginning of the sixteenth century the power of France was predominant, and Henry VII., thinking he saw in alliance with Spain the best security against his "hereditary enemy," arranged a marriage between Catherine of Aragon and his eldest son, Arthur, who, as we all know, died a few months after the wedding. Henry VIII., succeeding to his father's throne and in continuation of his policy, began his reign with a few judicial executions, and married his brother's widow. From this point we must now attempt to take up the threads, so far as they concern us, from the tangled web of events which succeeded. The Pope, the Kings of England and France, the Emperor, Catherine the Queen, Anne Boleyn, and Cardinal Wolsey are the *dramatis personæ*—a powerful cast—but they are all needed to show how a poor old man came to die at Leicester Abbey.

In the year 1511 Ferdinand of Spain, Henry of England, and the Pope formed a "holy "league" to drive the French beyond the Alps. In 1513 an English force landed at Fontarabia; but Ferdinand used it only to cover his own operations at Navarre, and Henry, finding himself deserted by his ally, concluded a treaty with the King of France. In 1516 Ferdinand of Spain died, and his grandson Charles succeeded to the throne. In 1519 the Emperor Maximilian died. Charles of Spain, Henry of England, and Francis of France were candidates, but Charles was elected. The new Emperor visited Henry VIII. in 1520, and promised to use his influence to get the Cardinals to support Wolsey's succession to the Papacy. In 1521 there was war between France and Spain, and a secret treaty between Spain and England. Money was wanted in England, but there were parliamentary difficulties, and Wolsey, already playing

* There was a secret confederacy between Charles and Henry, and a promise of the Emperor to marry the Princess Mary. Her right to the throne was asserted by the arrest and condemnation of the Duke of Buckingham. He was a descendant of Edward III.'s youngest son, and, if Mary's succession were denied, he stood heir to the throne (Green, *Hist.* p. 124).

† Froude, *Hist.* v. i. c. 5.

‡ Strictly speaking, not exactly half. His great-grandparents were Katherine of France and the Welsh Owen Tudor.

the part of scapegoat, became unpopular. In 1525 Charles defeated and captured Francis at Pavia, but afterwards concluded an armistice with him; he did not, however, promote Wolsey's cause, and he married a princess of Portugal.

Anne Boleyn now comes on the scene. Henry resolves to break his marriage with Catherine, and ceases to take an active part in Continental affairs. In 1526 they are roused by the storm and sack of Rome. In 1527 Henry and Wolsey definitely break with Spain and form an alliance with France. There is a proposal to marry the Princess Mary to a son of the French king, and a question raised as to the validity of Henry's marriage. The King seeks a divorce from Rome; but the Pope is a prisoner in the castle of St. Angelo, and wants to know whether France and England will be able to protect him from Catherine's nephew. In the autumn of 1527 the French had some success in the north of Italy, but in 1528 the French army "melted away" on the unhealthy plains of Naples.

Before that event the Pope had agreed to a legatine commission to try the divorce case in England, and Cardinal Campeggio left Rome to hear it in conjunction with Wolsey; he loitered on the way, until he heard of the disaster to the French army, and then, proceeding by way of Paris, he betrayed to Francis that he had no intention of allowing judgment to be passed in the case. In the same year Henry publicly acknowledged Anne Boleyn as his intended queen, and sent Sir Francis Bryan to the Pope to announce that in default of help from Rome he would settle the divorce case by the law of his own country. Meanwhile, the Emperor Charles became aware of Wolsey's unpopularity, and, supposing it to mean objection to the divorce, he made the mistake of feeling the pulse of English disaffection, and thus united the nation upon the question whether the papal authority should be any longer recognised in England. In 1529 writs were issued for a new Parliament, and there was a change of ministers, with the Dukes of Norfolk and Suffolk, Sir Thomas More as Chancellor, and "above them all sat Mistress Anne, who never ceased to fear that Wolsey would return, until "a year after, when the welcome news was told her that he had passed to his long rest." *

The authority for these facts and figures may be found in Froude, and Green, and Ransome. Mr. Froude's history of the time is the most important, and is supported by reference to State papers and contemporary letters. There can be but one conclusion, over and above the "dreary, painful, and discreditable labyrinth" to which he alludes, that the King had a desire to play the part of emperor, and Wolsey had an idea of being elected Pope, and that for these objects they made and unmade treaties, and played with men's lives and fortunes. It is with Wolsey, however, that we are now concerned, and it is clear that by 1528 he had become unpopular all round; the city was angry at the loss of Spanish trade, the clergy † and people were aggrieved by increased taxation, and the great nobles were jealous and offended. In addition, he had, for some not well-explained reason, a bitter foe in Anne Boleyn; in the midst of all there was a dreary negotiation about the divorce, and, the relative strength of Charles and Francis being undecided, Wolsey staked his all upon France, and lost.

We now turn to the closing scene of his life. It was night when Wolsey and his escort reached Leicester, Saturday the 26th November 1530; they had come, as we all know from Shakspeare, by "easy roads," from Cawood Castle and Hardwick Hall, by way of Nottingham. He was sick unto death, and with difficulty had been held on the mule he was riding; he was in that condition of mind and body, only possible with human creatures, which a greater than Shakspeare has described for us

> As one
> Who with his gain elated sees the time
> When all unawares is gone, he inwardly
> Mourns with heart-griping anguish.‡

* Letter from the French ambassador.

† The clergy put themselves in the forefront of resistance, and preached from every pulpit that the Commission was contrary to the liberties of the realm (Green, *Hist.* p. 326).

‡ Cary's *Dante*, c. 1.

He had evidently intended to take refuge, perhaps to enact the part of Becket, at York; the care with which he hid his intention points that way:

Mr. Cromwell shewed my lord of Norfolk that my lord would gladly go northward but for lack of money. Then was the King moved therein; the council were of divers opinions, but finally concluded that he should have 1,000 marks, which was delivered to Mr. Cromwell. . . . Then he prepared for his journey, rode from Richmond to Hendon, and so on. About the feast of St. Michael he moved to Cawood Castle, seven miles from York, where he lay long. . . . At length, being persuaded by the doctors of the church, he determined to be stalled at York minster the monday after all hallows day. The day being known Abbots & Priors sent in great store of provisions * all unknown to my lord, who when he heard forbade saying "I do propose to come to York upon sunday night, and to lodge at the dean's house, and "upon monday to be stalled, and then to prepare home hither again."

The hunters, however, were too quick for him; they had let him run, and on Friday before the day fixed for the installation, Sir Walter Walsh and the Earl of Northumberland, with Mr. Kingston, Constable of the Tower, and a company of gentlemen they had gathered in the King's name, arrested him and took him back towards London; "by the way he waxed so "sick that he almost fell from his mule." At his coming to the gate of Leicester Abbey he was met by the Abbot and Convent, to whom the Cardinal said, "Father Abbot, I am come to "lay my bones among you."

On Monday morning as I stood by his bed he perceiving me asked who was there. "Sir," said I, "it is I." "What "o'clock is it?" said he. I answered, "It is about eight." Quoth he, "That cannot be, for at eight o'clock you shall "lose your master." With that Dr. Palmes (his chaplain) bade me ask him if he would be shriven, which I did; but he was angry with me, saying, "What had I to do to ask such a question?" But Dr. Palmes took my part, and talked with him in Latin, and pacified him . . . . and then Master Kingston came and asked him how he did. "Sir," quoth he, "I "wait but God's pleasure, and, Master Kingston, if I had served God as diligently as I have served the King, He would "not have given me over in my grey hairs." †

Considerable excavations have recently been made in the Abbey grounds, with the object of tracing the site of the monastic buildings, and possibly finding the place of Cardinal Wolsey's burial; "he was buried in the Lady Chapel; he had upon him next his body a shirt "of hair, which was laid in a coffin made for him of boards, having upon his dead corpse all "such ornaments as he was invested in when he was made Archbishop, as mitre, cross, ring "and pall." ‡ Many fragments of rough and moulded stone and encaustic tiles were found, but there were no continuous foundations, and it became obvious that the materials had been removed by the Earl of Huntingdon and his workmen in the year 1562, and used in building the mansion house, the ruins of which now form the most conspicuous object in the grounds. If we add here a note from Nichols's *Annals of Leicester*, there will be little doubt what became of the relics: "As a labourer was digging in 1747 upon a spot where the high altar of the "chapel was supposed to stand, he found a human skull, with several human bones. From "the situation of the place, and other circumstances, it was conjectured at the time that this "might be the skull of Cardinal Wolsey." And it may fairly be so conjectured without fearing Horatio's warning: "'Twere to consider too curiously to consider so." Thus, Wolsey was buried, with all his ornaments, in the Lady Chapel. My Lord Huntingdon's workmen, after the manner of workmen, dug up and rifled the place—a labouring man, digging potatoes, found the relics.

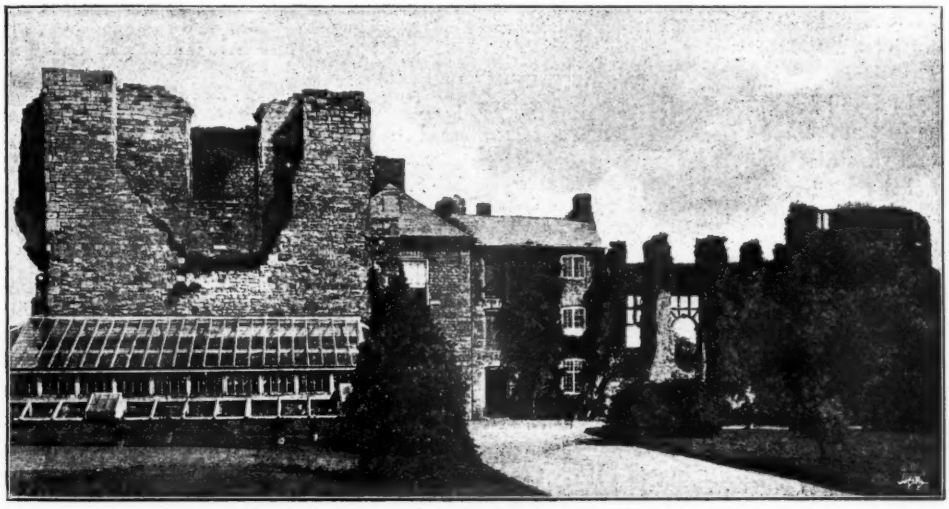
Imperious Cæsar, dead and turned to clay,
Might stop a hole to keep the wind away;
O that that earth which kept the world in awe,
Should patch a wall to expel the winter's flaw.

In the year 1870 a document was discovered in the Public Record Office, evidently written for some official purpose by a careful observer, immediately after the dissolution of the monastery; it is entitled "The viewe of the seytuacion of the late monasterye of Leicester," and by the help of this document and of Mr. Nevinson's excavations it has become possible to construct and locate a plan of the various buildings. In this plan the original boundary of

* At the installation of George Neville Archbishop of York in the year 1470, 3,000 persons were present, and a vast store of provisions was consumed (Hall's *History*).
† Cavendish, *Life of Wolsey*. ‡ *Ibid.*

the site is shown by a broken line. The original stone wall remains on the north-east and east. Of the original buildings only a small part of the infirmary, and of Wolsey's gate and gate-house, and what may have been the cell of an anchorite at the south-east corner, remain. The wall from Wolsey's gate, along the north and north-west, was probably built by Abbot le Clowne about 1377; the brick wall along Abbey lane was the work of Abbot Penny about 1496.

With the death of Wolsey we reach a turning-point in our history; there was no apparent change for a time—so the sun appears to rest at the summer solstice—but there was thunder in the air. The clergy were attacked and fined, and required to recognise the King as supreme head of the Church.* Sir Thomas More's resignation, the King's marriage with Anne Boleyn, the Pope's threat of excommunication, the Act of Appeals—"thenceforward there "shall be no appeals to any authority exterior to the realm"—must have reverberated through



RUINS IN THE GARDEN, LEICESTER ABBEY.

the quiet precincts of the abbey. In the year 1534 Abbot John Bouchier, wise in his generation, subscribed to the King's supremacy, by virtue of which the right of visitation was transferred from the Papacy to the Crown; and in the summer of 1535, directly after the execution of Sir Thomas More, Cromwell issued a commission for a general visitation of the religious houses and spiritual corporations. "The persons appointed to conduct it," says Mr. Froude, "were Doctors Legh, Leyton, and ap Rice; Legh and Leyton, the two principal commis-"sioners, were young and impetuous men, likely to execute their work thoroughly rather than "delicately; but, to judge by the surviving evidence, they were as upright and plain dealing "as they were assuredly able and efficient."† The Camden Society has recently published the correspondence of Doctor Leyton, one of these commissioners, who says in his letters that he has been to Leicester but can find no fault with the canons there—"I find no evil among "them, but I intend to charge divers of them with the grossest crimes." This is not the only case in which Leicester has a fairly clean bill of health, and it is satisfactory, amidst the prevailing corruption, as testified by Doctor Leyton and Mr. Froude, to find and record it.

* Wolsey was prosecuted for a breach of the law in having exercised authority as papal legate within the realm; the provisions were extended to all persons who acknowledged his authority. † Froude's *History*, v. 2.

Ulverscroft Priory (Leicester) was founded about the year 1180, and was suppressed in 1534 among the smaller abbeys; but on special commendation of the goodness and usefulness of the house and inmates, it was reinstated by letters patent from the King, dated 30th January 1536, granted to the prior of the house of the Holy Trinity and the Blessed Virgin Mary of Olverscroft. It was, however, finally surrendered in 1539.*

John Leland is not likely to be unduly prejudiced in favour of the religious houses; he had a commission in 1537 from the King to view, peruse, and report upon any record in any abbey or college in the kingdom. After a minute description of the College Church in the Newark at Leicester, he concludes as follows: "Honest men therein. £300 in their treasury "beforehand."† They were suppressed, and the place utterly destroyed, in the year 1539.

The first Act of Suppression in 1535 did not pass the Commons without difficulty:

> When the bill [says Sir H. Spellman] had stuck in the lower house and could get no passage, the king commanded the Commons to attend him in the forenoon in his gallery, where he let them wait till late in the afternoon, and then, coming out of his chamber, walking a turn or two amongst them, and looking angrily, first on one side and then on the other, "I hear," said he, "that my bill will not pass; but I will have it pass, or I will have some of your heads," and without other rhetoric or persuasion returned to his chamber.‡

In 1539, John Bouchier, last of the abbots of Leicester, surrendered his house and office; if he had not done so he would doubtless have shared the fate of the old abbot of Glastonbury.§ There was great spoil at Leicester Abbey; worth in present money, according to an estimate founded on Charyte's Rentale already referred to, £20,000 a year. The movement of dissolution began with the avowed intention of endowing many sees, and making other noble foundations, "one for Leicester and Rutland out of Leicester," says Bishop Burnett; "but "only a small part was accomplished of that which the King intended;" what was actually accomplished may be seen by a short note from Leland's *Itinerary*. In 1459 the Abbot and Convent of Leicester held the whole manor of Ingarsby, and made it their principal grange; "now it is Bryan Cave's that boute it of the king." The curious reader may find in Nichols a further account of the plunder, but there is one document which may here be quoted because it gives a graphic description from the very time and place. It is addressed to my lord Cromwell by Francis Cave, one of the assistant commissioners:

> I am now in possession of the house, and all the demesnes which was unlet at the time of our repair thither. We found the house indebted to divers creditors £410, and besides certain sums of money, the house was indebted to the King's Highness, whereof we make no reckoning, and for the discharge thereof we have made sale of stoke and store, with the ornaments of the cherche, &c. £228. The plate is unsold, by weight one hundred and ninety pounds, the lead by estimation £1000. The cherche and house remeyneth as yet undefaced, and in the cherche be many things to be made sale of, for the which it may please your lordship to let me know your pleasure, as well as for the defasinge the cherche and other superfluous buildings which be about the monastery. A hundred marks yearly will not susteyne the charge in repayring this house if all the buildings be let stande. Thus I pray Jesus longe to preserve you in healthe and much honore. Written at the late monastery of Leicester the twenty-ninth day of August 1539.

What reply his Lordship made to this letter, and why the monastic buildings were so completely destroyed, we can now only conjecture. Cromwell was himself silent, attainted of treason, and executed within a year from the date of it; the King had just destroyed the shrine of St. Thomas at Canterbury.‖ "No saint," said he, "but a rebel and a traitor," and he was not likely to spare a building which might become the shrine of another rebel and traitor, nearer and more obnoxious to him. It is impossible not to wish that some memorial had been left—some part of Archbishop Islip's chantry, of Henry Knyghton's library, of Abbot Clowne's hall, or Wolsey's tomb—some object-lesson to remind us of that morning vision we once saw at Glastonbury; but, the commissioner wrote, "The house is indebted to "the King's Highness, and thereof we make no reckoning."

W. JACKSON.

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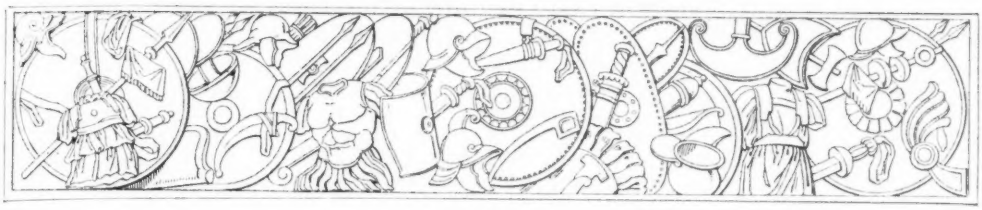
* Nichols. † Leland's *Itinerary*. ‡ Dr. Cutts, *Church History*. § *Ibid.* ‖ Willis, *Canterbury Cathedral*.



ADDRESS TO STUDENTS. Delivered by the President, J. Macvicar Anderson, at the Sixth General Meeting, Monday, 15th January 1894.

SOME ASPECTS OF THE MUTUAL RELATIONSHIP OF ARCHITECTS.

Gentlemen,—

On the first occasion on which it was my privilege to address you I directed your attention to the consideration of what is probably the most important subject to which an architect can devote his studies—the Art of Planning; for on the successful development of that art depends the daily comfort, convenience, and therefore to a great extent the happiness, of the community. Hence it is impossible to overrate the crucial importance of the subject, or to impress it too strongly on the minds of those who as students are about to embark on their career as architects. The mistaken idea that such work as Planning is not Art has led many, who should have known better, to derogate it to a position of comparatively minor importance. He who regards planning as inartistic or unimportant has no claim to be a true architect. When addressing you last year I offered some suggestions in reference to the varied and extensive responsibilities which you will as architects be called on to discharge to clients, contractors, artists, tradesmen, and others. I propose now to confine what will be my final words to you from this chair, to one other position which you will occupy—your relationship to the members of your own profession, a relationship second to none in interest, for surely no right-thinking architect can disregard the advantage of possessing the good opinion of his professional brethren in respect alike of his works and of his character.

MASTER AND PUPIL.

Let me first touch on the preliminary aspect of this question—the relationship between master and pupil, of which some of you probably have already had experience. Notwithstanding the remarkable expansion of educational facilities in recent years, I suppose the old-fashioned system of pupilage which prevails in this country not only holds its own, but is likely to find increasing favour. In days gone by, when educational facilities—other than those which were to be casually picked up in an office—did not exist, it was perhaps not unnatural that the system of pupilage should be liable to abuse, because the only, or nearly the only, means of acquiring knowledge was from such information as the master might choose to impart. Hence the pupil was to a large extent, if not solely, dependent on the master, and in such circumstances a niggard spirit of exaction on either side would surely conduce to a relationship the reverse of satisfactory. In these later days this is not likely to occur, for the pupil is not now solely dependent on his master for the acquisition of knowledge. The air is full of educational courses, curricula, syllabi, lectures, and classes, and the remarkable success which many of these have attained demonstrates how much they were needed. The creation and continuing elaboration of such educational facilities has materially altered the relations which formerly existed between master and pupil. It is true that students must to some extent take

advantage of such facilities after office hours; but I think that, in receiving a pupil and accepting a premium with him, a master is now bound, not merely to extend to him the advantages of training in his office, but, in addition, to recognise the existence of educational institutions outside, and to afford to his pupils reasonable facilities for profiting by them. And if this be so, what is the corresponding claim on the pupil? Obviously that, in enjoying the privilege of opportunities of study apart from the office, he is bound to devote himself with all the keener application to the work of the office while in it. No office can be properly conducted without discipline. Regularity, application, system, are indispensable. If, in an enlightened and liberal spirit, hours are set apart in which pupils can engage in outside study, they should be rigidly and loyally adhered to. To fail in this is not merely loss to the individual, but injury to others, for the force of example is great, and no one can release himself, even thus early in life, from exercising influence on others—it may be for good, it may be for evil—but it must be for one or other.

One valuable branch of study outside the office, for engaging in which a master should always be glad to afford his pupils facilities, is that of sketching and measuring old buildings. To any one possessing the gift of artistic draughtsmanship this is an enchanting occupation, although not free from a seductive, and even dangerous, tendency. To make pretty sketches, however fascinating, is not the object in view. Far be it from me to detract from the charm of artistic sketches, but what I insist on is that in sketches of old work the primary requirements are accuracy and clearness, lines well defined, forms and proportions true, joints and construction expressed, and dimensions clearly figured. Such sketches should be finished on the spot, and should not be touched up afterwards. By such subsequent treatment they may lose some of their charm, and must lose much of their value, for, if not finished at the time, they cannot be guaranteed as accurate delineations. That this subject is rightly regarded as of great importance is illustrated by the prizes offered here and elsewhere for measured drawings and sketches; and while, as I have said, masters should always afford facilities, pupils should never lose opportunities for engaging in it. The eye as well as the hand is thus trained to accuracy, and the mind is stored with useful knowledge. In view of the value attaching to work of this nature, I have thought that it would not be uninteresting or unprofitable to direct your attention to the measured sketches of an old master in architecture and his pupils, one whose memory—though he has long since passed away—still lives, and is likely to survive the changing fashions of succeeding eras. Palladio, as you all know, lived in the sixteenth century, having been born in 1518, and having died in 1580. The sketches exhibited, as illustrative of the manner of such work at the period referred to, form part of the Burlington-Devonshire collection, which, through the munificence of our Honorary Fellow, the present Duke of Devonshire, have now become, under certain conditions, the property of the Royal Institute of British Architects. They are interesting as illustrating the actual manner of work of an eminent architect of the sixteenth century and his assistants, a period when architectural students did not glory in the manifold advantages which they enjoy in the present day. It is to be noted, too, that, apart from the character of the draughtsmanship, these sketches amply fulfilled their proper purpose, inasmuch as complete drawings of the buildings they represent—the Baths of Agrippa and of Caracalla—were afterwards made from them, and published in the great Earl of Burlington's book,* which you will find in the Library. In further illustration of the manner of work of such masters, a selection from the drawings of the followers of the Palladian school in our own country—Inigo Jones, John Webb,

* *Fabbriche' Antiche' disegnate' da Andrea Palladio Vicentino e date in luce' da Riccardo Conte' di Burlington.* Fo. Lond. 1730.

and others in the seventeenth century, and of William Kent in the eighteenth—some of which are signed, is also exhibited; and in respect both of draughtsmanship and design they may, in my humble judgment, be profitably studied by students, and, I venture to add, even by the architects of this privileged age.

ARCHITECTURAL COMPETITIONS.

Passing from such early relationship of master and pupil to more mature experience, many of you will, no doubt, find yourselves occupying the position of friendly rivals in architectural competitions. The general question of whether the system of competition is advantageous or prejudicial to the interests of architecture need not now be discussed. I have more than once recorded an opinion unfavourable to the system, and I see no reason to alter it. I fear, however, that, whether we like the competitive system or not, we must accept it as an established fact, and as practical men, therefore, our efforts should be directed to mitigating its evils, as I should say—or emphasising its advantages, as others may think. There can be no doubt that much has already been accomplished in this direction by the Royal Institute. I have observed that the Paper of "Suggestions for the Conduct of Architectural Competitions" which we publish, is very generally referred to and adopted by promoters of competitions throughout the country, and I cannot but recognise that—in spite of occasional enormities—there is now a more general desire to treat architects well than was formerly the case. In my experience as assessor, I have happily succeeded, in more than one instance, in prevailing on promoters to recast conditions, which had already been drawn up although not issued, in such a way as to expunge all objectionable features, and to make them perfectly fair and satisfactory. It is gratifying to be able to record the growth of such a spirit of equity and liberality on the part of promoters as has rendered this possible. In some cases, however, conditions are drawn and issued before the assessor is consulted, as, for example, in the recent competition for the extension of the Pump Room at Bath. When this is the case, all the assessor can do is to select the best designs in conformity with the conditions, apart from the question of their excellence or otherwise. I confidently assert that in every such instance which has come under my own cognisance, the promoters have suffered from not having called in a professional expert to advise them from the outset.

The question whether promoters should be bound to adopt the award of their assessor is one which admits of a good deal of discussion. It is argued on one side that it is only human nature for those who are going to spend money on the proposed building to reserve to themselves the right of ultimate selection; while, on the other hand, it is asked, What is the use of taking professional advice unless it is adopted? In regard to the first, it should be borne in mind that in almost every competition the promoters do not spend their own money, but that of ratepayers or subscribers, and that they consequently are only agents between the capitalist and the profession; while, in regard to the other view, it does not seem to me to be a *sequitur*, however desirable, that because you call in professional advice you are bound to act on it. I confess, however, that my sympathies are all in favour of unreserved powers being conferred on the assessor. If it is desirable to secure expert skill in the preparation of the competitive designs, is it not equally so in regard to their selection? At all events, I am satisfied that an assessor, when consulted as to the conditions, should allow no mistaken feeling of delicacy to deter him from securing, if possible, the ultimate decision for himself, on the ground that nothing will tend more to inspire confidence in competitors than the insertion of such a condition. He cannot, of course, insist on this, but if he exercises ordinary tact I am convinced that in nine cases out of ten he will succeed. Such has been my own experience, for in more than one case I have obtained this concession contrary to the expressed desire of

promoters. Whatever may be thought, however, as to the respective rights of promoters and assessors in this respect, there can be no manner of doubt that the interests of architecture are best promoted when the final decision is left unrestrictedly in the hands of the professional assessor. An apt illustration of this is the recent Pump Room competition at Bath, already referred to. The promoters reserved to themselves the ultimate selection, and in the exercise of this right adopted the design which Mr. Waterhouse had placed second in preference to the design to which he awarded the first premium. In view of the sequel, how infinitely better would it have been for themselves and all concerned had they adopted the award of Mr. Waterhouse! I did what I could to press this view upon them, but ineffectually. A unique feature in this competition—and one which I trust may remain so—was the circumstance that the competitor who was placed second by Mr. Waterhouse, and whom the promoters determined to place first, turned out to be an official of their own who had himself drawn up the conditions. One can scarcely conceive a greater act of impropriety, or one more absolutely unfair to other competitors, and yet a proposition was actually made to the effect that a second competition should be instituted between the three competitors selected by Mr. Waterhouse, one of whom was the official in question. My advice was sought in regard to this proposition before it was brought forward, and it was given unhesitatingly to the effect that there was only one course to pursue—namely, to adopt Mr. Waterhouse's award in respect of the design he placed first, to disqualify the second, to give the second place to the design he placed third, and to ask him to select a design to take the place of the latter; further, that in any circumstances the offence of the official in question was so grave that he should be absolutely precluded from having any further connection with the matter.

Another illustration of the advantage of the decision of the assessor being final occurred recently. The conditions had been issued and the designs received before I was consulted. While leaving my judgment free—for otherwise I would not, of course, have accepted the appointment—the promoters requested me to consider the designs in a recommended order of merit. It so happened that as regards such order the first had to be last, and the last first, or nearly so, for the design which was far and away the best in every respect, and which I accordingly placed first, was last but one, and the one which beyond comparison was the least meritorious occupied the first place in the suggested order of merit! It is satisfactory, however, to add that the promoters appreciated the reasons which I put before them for my selection, and at once adopted my award.

The relation which competitors bear to one another is, or should be, so simple and clear as not to require definition, and yet a recent instance demonstrates that this is not necessarily the case. We expect, and rightly expect, fair dealing on the part of promoters; and they and we have the same right—neither more nor less—to expect fair dealing on the part of competitors. The unmistakable course for competitors to follow is to comply strictly with the spirit and the letter of the Instructions. When conditions are properly drawn, there should be neither doubt nor difficulty in doing so. Such obvious procedure was singularly disregarded in the case of a competition held not many months since. The conditions were evidently drawn with the intention of precluding any chance of the identity of competitors being disclosed, and yet I regret to state that an architect, who at the time was a member of one of our Allied Societies and an Associate of the Institute, did not scruple to contravene the conditions by disclosing his identity—not, it is true, by signing his drawings, which would have been manly, though perhaps quixotic in view of the conditions—but by means which we could not but condemn, and which were indignantly disowned by his provincial brethren. I need scarcely add that the architect in question is no longer an Associate of the Institute, nor a member of the Allied Society: so far, well; but the pity is that the

credit of the profession should have been even temporarily tarnished by such conduct on the part of one of its members.

CRITICISM.

Those of you who possess literary ability may sometimes find yourselves placed in positions of delicacy and difficulty in relation to your professional brethren. A facile pen is an acquisition greatly to be desired when guided by truth, knowledge, and charity; it becomes a dangerous power when influenced by prejudice, envy, or ambition. Nothing is more easy for one possessing this power than to write sharp philippics which will insure an approving laugh from the unthinking—but what of the keen wound they may inflict on some sensitive nature? Nothing is so easy as to write disparaging criticisms—for the discovery of real merit calls for study—but what if they are wide of the mark and suggest misleading conclusions? No one should venture to criticise the work of others without first honestly trying to place himself in the position of the author of the work criticised, and to realise the difficulties he had to contend with. Viewed from a general standpoint, a work may be severely censured, which, regarded in the light of the circumstances in which it was conceived, may rightly be accepted as a triumph. This is specially true as regards architectural criticism. How often do our critics and reviewers strive to realise and to make allowance for the difficulties and the hindrances which surrounded the inception or the execution of the work criticised? How often do such considerations influence the pens of ready writers? Alas, for the rarity of Christian charity! It is to be feared that the literary reputation of the critic is too often the influencing motive, regardless of the feelings of the author, and of the difficulties he had to contend with. Be assured your criticism of the work of others will be none the less pungent, and will be all the more appreciated, if your pen is divorced from prejudice and thoughtlessness, and inspired by truth and knowledge, seasoned with brotherly kindness.

WITNESSES.

You may be called on to aid by your testimony as experts in influencing judgment for or against your contemporaries. It has ever been—and I suppose it ever will be—the case that men will differ. Even the highest code of morality anticipated this in the qualified injunction, "If it be possible, as much as lieth in you, live peaceably with all men." No doubt there are some to whom the injunction does not apply, inasmuch as to live at peace with any one seems to be with them a sheer impossibility; but even with those who are peaceably disposed, circumstances will occasionally arise, involving a principle which they cannot concede, and which render it necessary to appeal to the help of others either in law or in arbitration. I cannot claim to speak on this subject as an expert, my appearance in courts of law having happily—although unfortunately, too—been restricted to the discharge of the wearisome duties of a juryman; but it has sometimes vexed me to hear some of my professional brethren, whom I knew to be men of probity, censured by others for appearing as witnesses and giving testimony against them. Such experiences, which are by no means restricted to the profession of architects, may be thought to be unedifying, and I confess that I regard the relationship as perhaps the least desirable, and certainly the most inartistic, which an architect can occupy; but yet I fail to see why the witness should be the subject of censure more than he against whom he testifieth. Is it not the fact that the last-named is frequently the original sinner? How can light be thrown on a purely technical point other than by the evidence of experts? and how can such evidence be obtained if none will appear as witnesses? How can questionable or derogatory proceedings be exposed if reputable men will not come forward to testify against them? Further, why should it be thought strange that men of the same craft should differ in the witness-box, so long as it is a patent fact that in scarcely any topic of

ordinary conversation in society will the same view be taken? In this relationship the rule of guidance appears to me to be clear and simple. Do not consent to give evidence as to the works or character of a brother architect unless you are perfectly sure that you can testify from the safe basis of experience, and in the honest belief that what you testify is truth.

ETIQUETTE.

No dissertation on the relationship in which professional men stand to each other would be complete without some reference to the subject of professional etiquette. We have heard etiquette condemned. We have been told of the triumph of prejudice and jealousy to the detriment of the welfare of client or patient. We have even heard whispers of the neglect of patients rather than the consultation with the rival practitioner which might have saved life. Such rumours—if indeed they are true—are at best but exaggerated indications of exceptions which prove the rule. Etiquette gives honour where honour is due; it rightly exposes impostors. Etiquette appreciates ability and encourages merit; it scathingly condemns the individual and the society that live on borrowed plumes, assuming virtue if they have it not. Etiquette generously extends the arm of sympathy; it would rather cut off the right hand than by word or deed injure others for the sake of personal aggrandisement. Etiquette recognises all honourable methods of advancement; it rightly looks askance at questionable expedients of self-advertisement, such as are too frequently resorted to. In a word, etiquette is the standard which unerringly gauges the reputation of professional men: above the level of the gauge is to be found all that is honourable and commendable; beneath it, all that is grovelling and unworthy. In the Harveian oration delivered at the Royal College of Physicians last October by Dr. Pye Smith, this subject was so happily delineated that I cannot refrain from quoting the words of the Harveian orator:—"Professional etiquette really means "the observance of those rules which distinguish a profession from a trade, which make our "calling honourable as well as honest, which check the arts of advertisement and direct our "ambition to obtaining the suffrages—not of the public which cannot—but of our profession "which can—judge truly; rules of conduct which are, in fact, nothing but the carrying into "daily practice of the golden rule, to do to others as we would they should do to us."

SIR FREDERIC LEIGHTON'S ADDRESSES.

Although my subject is the relationship that exists between members of our own profession, I must before closing crave your indulgence, while for one moment I stray beyond it, for the purpose of directing your particular attention as students of Architecture, to the very remarkable addresses on the arts, and more especially the architecture, of different countries, which have been recently delivered by one who is not a member of our profession. For many years we have been accustomed to regard Sir Frederic Leighton as a man of great parts and exceptional culture. To refer to his works as a painter would be superfluous; his claim to be a sculptor of no mean order is indisputable; and as if this were not sufficient, the subject of his more recent addresses to the Students of the Royal Academy has led him, as it were inadvertently, to demonstrate that in regard to the art of architecture he possesses an intelligent and a critical grasp of the subject second to no modern author. To few indeed is it given to combine with wide historical research and keen critical acumen, the indescribable literary charm of composing poetry in prose. Let me commend to your thoughtful attention the study of these singularly learned and graceful discourses.

In now uttering my parting words to you from this chair, let me wish you God-speed in the elevating career on which you are entering, a career which is the unique embodiment of

the ideal and the useful. In the pursuit of it you will not, it is true, be enfranchised from those hindrances, anxieties, and worries which are incidental to all human engagements; nor will you have as your goal the accumulation of wealth, which so many regard as the chief end of man, though it is far, very far, from being so in truth; but, if inspired by a generous spirit of devotion, such as should ever be the characteristic of the student of art, you will not fail to find in it as much pure enjoyment, and as much ennobling aspiration, as you are likely to attain in any avocation in which you could engage.—J. Macvicar Anderson.

REVIEW OF WORK OF THE TRAVELLING STUDENTS 1893, AND OF THAT SUBMITTED FOR PRIZES AND STUDENTSHIPS 1894.

By Alexander Graham, F.S.A., *Vice-President.*

Gentlemen,—

It has been the custom in recent years to depute some member of the controlling body of the Institute to prepare a series of critical notes upon work submitted annually in competition for the Prizes and Studentships, and to embody such notes in the form of a short Paper to be read at an early Meeting of the new year. It is a privilege for any one to take part in such a proceeding, and it is my pleasing duty on this occasion to record the sense of gratification with which the Council have viewed the many beautiful drawings that now adorn the walls of the Gallery. It may seem an invidious task to play the part of a critic in any matters on which there is obviously divergence of opinion; but criticism in this room is intended for friendly hearers, and the motive of such criticism is solely for the encouragement of our younger brethren, to lend a guiding hand to those who are on the threshold of their career, and to promote that which is common ground for us all: the advancement of architecture.

The work under consideration may be classed as follows:—(I.) Measured Drawings and Sketches; (II.) Original Designs; (III.) Literary work in the form of Essays; (IV.) The work of the Travelling Students of last year.

I.—MEASURED DRAWINGS AND SKETCHES.

It is a matter of regret that the Institute Medal given for so important a branch of study as measured work should have attracted only two competitors, whereas the Pugin Studentship, which, it must be admitted, offers an almost unlimited field for the experienced sketcher, has enlisted the artistic services of six candidates of more than average ability. The reason for this is apparent. Sketching is a fascinating pastime for any one who can use a pencil or a brush with ordinary facility. It enables one to exhibit at a friendly gathering a pleasing record of a well-spent holiday; it forms material for a pretty volume for the drawing-room table; and whereas geometric line drawings, devoid of pictorial effect, appeal only to professional judgment, sketches in any form are intelligible to the non-professional mind, whether male or female. But pretty sketches, simply as little pictures, have no practical value, nor will they help an architect in his daily practice. A few careful measurements of any portion of a well-designed building, showing the size and jointing of the masonry as well as its scale and surroundings, committed to paper on plan, section, and elevation, will prove more instructive and more useful than whole sheets of pictorial bits which may have attracted the eye at the passing moment. This truism has been so often propounded in this room as almost to require an apology for repeating it. Let us hope that pegging away in a good cause will ultimately have a beneficial effect.

As drawings of measured work nothing can be better than those of the north transept of Lincoln Cathedral, submitted by Mr. James R. Wigfull [*A.*] (*Saint Hugh*), to whom the medal has been awarded. Lincoln, with its charms of line and form and proportion, is always

attractive to the student as well as to the advanced architect; and although nearly every part of the structure which is worth sketching or measuring has been committed to paper in recent years, such drawings as these are very welcome as a valuable contribution to the portfolios of the Institute. They are exactly what measured drawings should be: clear, precise, full of meaning, and without any attempt to produce pictorial or meretricious effect. The other competitor, with the motto *Universum Studium Meum*, selected one of the subjects suggested, viz. the tomb of Henry III. at Westminster. The drawings have not failed for want of merit, but on account of the greater merit of the Lincoln drawings. The monument, which is interesting from an antiquarian point of view, has been very carefully delineated.

And here I would venture to suggest that measured drawings for which prizes have been awarded should be turned to more useful account than has hitherto been the custom. For nearly fifty years the holders of the Silver Medal have deposited in our Library a copy or reproduction of their drawings, and, consequently, there is a mass of useful material stowed away which is certainly accessible, but not easily so. These reproductions, it must be remembered, are careful delineations, line for line, of a large number of monumental buildings, many of which have been restored or disfigured in recent years or, in some cases, have perished altogether. Would it not be as well, therefore, to classify this good material and to adopt, for the future, some uniform system of reproduction? Such reproductions could be obtained at small cost; they should be of fair size, and should be bound up in volumes from time to time. As matter for study or reference they would be invaluable, and, I venture to think, the scheme would not prove unremunerative to the Institute from a financial point of view. Moreover, it would be an encouragement to younger men, who would thus become contributors to a work of exceptional and lasting interest.

The large number of sketches submitted by six competitors for the Pugin Studentship is a clear indication that there is no lack of energy in the rising generation, and that the power of sketching with facility is spreading rapidly through our ranks. It is impossible, however, in this necessarily brief notice to do justice to the merits of so many aspirants to distinction in this branch of manipulative art. Mr. R. Shekleton Balfour [*A.*], whose measured drawings of Heriot's Hospital gained the Institute Medal in 1892, has been successful in carrying off this Studentship; and, we may add, has well deserved it for his admirable series of sketches in pencil and colour. Such good work as Ethelreda's Shrine at Ely, the series of drawings of the charming old bede-houses at Higham Ferrers and Lyddington, and that interesting specimen of early Italian art, the tomb of Benedict XI. at Perugia, are quite up to the mark. A word must be said for the excellent sketches of Mr. J. Paul Cooper, principally illustrative of Gothic architecture in Italy. It is a question whether such sketches, admirable though they be, are admissible for a Prize awarded "for the promotion of the study of the mediæval "architecture of Great Britain and Ireland." The founder of this Studentship was one of those men who regarded the duties and responsibilities of life, as well as everything he undertook, with exceptional gravity. There is little doubt that so earnest a thinker and so diligent a student of mediæval work in this country was actuated by a desire that others should follow in his steps, and perpetuate the good work in which he himself achieved such marked success. It would be as well, therefore, if candidates paid reasonable regard to the intentions of the Founder, confining their attentions more especially to remains of mediæval buildings at home, rather than abroad.

These remarks are in some way applicable to Mr. W. Curtis Green's careful drawings of Ye Old Oak House, West Bromwich, which might be classed as mediæval, though some of the details give indications of work of later date. Portions of Gloucester Cathedral have proved attractive to Mr. Alfred J. Dunn, who has given a sheet of interesting drawings of the wax

paintings on the reredos in the Lady Chapel. But the pencil drawings are not all equally satisfactory, partly owing to want of precision, and partly to the adoption of drawing discontinued lines. This style of draughtsmanship is not to be commended, and should not be encouraged. For the second time Mr. Thomas A. Sladdin has unsuccessfully entered the lists with some excellent, conscientious work, such as the details of Fox's Chantry at Winchester; and Mr. H. C. Corlette [*A.*] gives some measured drawings of Sant' Anastasia at Verona, together with some beautifully-coloured sketches of the ornament in the vaulted ceiling of that noble church. A Medal of Merit has been deservedly awarded for such excellent work. These coloured sketches should be specially noticed, because they will give future candidates for the Owen Jones Studentship some idea of the class of colour work which the Institute desires to encourage, and which would have obtained favour with the distinguished founder of that prize.

No award has been made this year in the Owen Jones Studentship, on the ground that neither of the two candidates had attained that standard of excellence which had been maintained in previous years. Mr. A. T. Bolton's contributions were considered insufficient, and those submitted by Mr. T. Rogers Kitsell, the Tite Prizeman for 1892, did not altogether satisfy the judges, in spite of the merit conspicuous in many of them, such as the series illustrative of textile fabrics in the South Kensington Museum.

II.—ORIGINAL DESIGNS.

The subject selected for competition for the Soane Medallion has brought ten candidates into the field with a large number of designs of varying merit. This much-coveted prize has been awarded to Mr. James Humphreys Tonge (*Nil Desperandum*) for a clever picturesque design and for a fairly workable plan. But it is puzzling to know what could have induced so capable a designer to carry cross walls right through the centres of a series of bay-windows. This occurs in no less than twelve places. These bays, which are conspicuous features in the quadrangle, are designed externally as one window and not as two separate windows. Another defect in the planning is the position of the water-closets, which are grouped together close to the main entrance gateway and are accessible only by passing in front of a sitting-room window. The conditions of the competition included the placing of these conveniences in a detached block. In its strictest sense this means a detached and isolated building, but the framers of these conditions may have meant that they were to be kept together as much as possible. Anyhow, this somewhat inelastic condition has proved difficult of solution, and though each competitor has tackled the subject in his own way, it cannot be said that the efforts of any one of them have been attended with marked success. It may be some consolation to Mr. R. S. Dods [*A.*], the author of "Quien Sabe," to know that his general design found almost as much favour with the judges as the one placed first. Its quiet collegiate character, the marked exercise of restraint in the treatment of wall-surfaces, and the excellent proportions of the gateway-tower are the most noticeable part of the design. Perhaps it would have been as well to have broken the long line of frontage of the inner quadrangle by a bay or projection, or by a different treatment of skyline; but it is difficult to judge of the pictorial effect from the one perspective, which is isometrical. Here, again, the condition as to the detached block has been met by placing the water-closets at the extreme end, and so far removed from one part of the building that some of the occupants would have to traverse a distance of about a thousand feet in one journey there and back. This cannot be considered convenient. In other respects, assuming that such a site could be obtained for a building with a depth of about four hundred feet, behind which is the college garden and beyond is the master's residence, the arrangements shown on the plan are workable. The hall and kitchen

offices are rightly placed, and the position of the Fellows' common-room has been well considered. A medal of merit has been awarded to Mr. G. S. Hill (*White Star*) for a picturesque group of buildings in brick and stone, drawn by a skilled hand. As a composition it would have gained by less elaboration and by the exercise of a little restraint in the treatment of the wall-surface. The single rooms for students with space for a bed, and with one angle screened off to form a pantry, scarcely comply with the instructions; but the positions of the water-closets in octagonal blocks, with access from a corridor, may be said to meet the written requirements. For an excellent set of drawings and details submitted by Mr. Henry Mitchell (*Black Lion*) Honourable Mention has been deservedly made. As a matter of criticism it may be asked what purposes are served by the two towers, except for external effect, and whether convenience was considered in making the dining-hall so very lofty. It should be observed that the pantries are without light or ventilation, although there would have been no difficulty in obtaining a sufficiency of light through narrow windows in the external wall; and, as an attempted solution of the problem of the water-closets already referred to, they are placed off the staircases somewhat after the manner now generally adopted in hospital construction. To meet this arrangement, which is not inconvenient, the corridor or cloister below is blocked with supporting piers, completely sacrificing the charming effect always produced by the long unbroken lines of a well-proportioned and adequately-lighted gallery or corridor. All the other competitors have attacked the subject in different ways, but with doubtful success. Planning is an art that with some men is almost a gift, while by others it is attainable only after long practice and as the result of much experience. Wasted space, in the form of loggias, pantries without light, staircases lighted solely by skylights, and water-closets in a central block forming a conspicuous feature on entering the college gateway, are a few instances of defective planning noticeable in many of these designs.

The style of architecture adopted by the competitors is much on the same lines, with the exception of one who has given a design of Jacobean character. The nature of the subject was necessarily restrictive in respect of style. Indeed, it may be said that the style of Collegiate buildings in a University town in England is almost traditional, although these traditions have been set aside on many occasions, markedly in recent years. Still, it could hardly be expected that so severe a type of Classic architecture as was in vogue when Soane, the founder of this Medallion, practised with such distinguished success, nor even the lighter forms of the Renaissance, which prevail in the chief cities of Italy and Spain, would have found favour in this competition. If any of the candidates had adopted such styles, it is highly probable that his labours would have been in vain. May we not, therefore, assume that the subject precluded a number of able men from taking part in the contest—men whose studies had been more particularly directed to the various styles of Classic architecture; and may we not hope that, in future years, the subject selected will be one that readily admits of every kind of treatment, and with some prospect of success! I am led to make this remark, in consequence of having frequently observed how much independent thought is noticeable in the original designs prepared for the Examination qualifying for candidature as Associate. It is true that many of these designs are not of a very high order; but they show the tendency of our rising school, and in that respect the movement deserves encouragement.

The Tite Prize has only attracted four competitors. One would have thought that so fascinating a subject as a Royal Mausoleum, to be treated according to the principles of Palladio, Vignola, Inigo Jones, or Wren, would have brought a larger number of candidates into the field. No one of the designs has attained such excellence as to evoke unqualified admiration, the merit lying almost as much in the plan as in any special skill in architectural composition. The prize has been awarded to Mr. A. R. Hennell (*Semper Vigilans*) for a simple

design after the manner of Palladio. The plan is meritorious, and the internal effect of the four bays with their domical roofs could not fail to be pleasing. No construction is shown, nor is it asked for; but it is presumed that the cupola, which is only 22 feet in diameter, rests upon girders over the gallery front. The external effect would have been better if the cupola had been about two feet larger; the only difference that it would have made internally would have been the reduction in the width of the gallery, but this would have been of no consequence. It is difficult to understand why the author of so creditable a design should have gone out of his way to break the pediment over the entrance doorway. Such a treatment is not to be commended. In the present instance, if the raking lines had been continued to the apex, and heraldic or other sculpture introduced in the tympanum, the building itself would have gained considerably in breadth as well as in general effect. The perspective drawing does scant justice to the design, and it is fortunate for the author that the merits of the composition and not the perspective had full weight with the adjudicating Committee. The design bearing the device a *Red Cross* is picturesque, but the architecture does not belong to any particular school. The general conception of the plan is meritorious, but it is doubtful whether an arrangement applicable to so large a building as the Invalides is suitable for an edifice of such very moderate dimensions. The staircase block, which has been made a conspicuous feature of the design, would not have a pleasing effect from many points of view; and the inner angle formed by the junction of the two blocks, one being circular and the other square, would require much more consideration than the author appears to have given to it. Another design, contributed by *Wren*, deserves notice as a study of the works of Wren. But the proportions are not those of the great master. The cupola is but a transcript, on a small scale, of the dome of St. Paul's, without the lantern; and the portico, which might have been made an effective feature in the composition, if proportions had been studied, detracts from, rather than contributes to, the general effect. It is a matter of surprise that none of the candidates were inspired by Bramante's charming little circular chapel of San Pietro in Montorio, which seems to lend itself to such a subject as a Royal Mausoleum. It possesses many of the characteristics of the school of Vignola; and, for subtle proportions, balance of parts, and pleasing outline has not been surpassed by any other work of its kind.

For the Grissell Medal there is only one competitor. This is a matter of regret, for the subject, a timber dome with a lantern, is within the scope of any man who has had a moderate share of practical experience. The result is not altogether satisfactory, for the drawings exhibited are incomplete in themselves, and the subject, although commenced on right lines, has evidently not been fully worked out. It is hoped that the same subject, or a similar one, will be given again, and that the author of this design will not be discouraged, but exercise his powers again with more fortunate results.

III.—LITERARY WORK IN THE FORM OF ESSAYS.

We now turn to the literature of the year in the form of ten essays of varying merit on "The Treatment of Sculpture in its relation to Architecture." On three occasions during the last ten years this Medal has not been awarded, once in consequence of no essays having been received, and twice owing to the work submitted having failed to satisfy the examiners. Last year was a case in point, when an experiment was made to test the literary powers of the rising men amongst us. The subject was a difficult one, and appealed especially to men of considerable culture and of high literary attainments. The result was unsatisfactory. This year the subject may be regarded as an easy one, evidenced by the fact that ten candidates entered the list for this honourable prize. After careful examination and studious perusal of an unusually large amount of manuscript and type-writing, the adjudicating Com-

mittee decided in favour of the one bearing the device of a Crown and Thistle. The author of this essay is Mr. John Begg [*A.*]. Medals of merit have been awarded to Mr. C. Bernard Hutchinson [*A.*] (*Nemo Repente*), and Mr. Walter K. Shirley (*The Godhead Fires*), and Honourable Mention has been accorded to Mr. Percy Charles Campbell (*Pandrosus*). And here I should like to say a few words, in friendly criticism, upon the general character of these essays—not only those on the table before us, but on those submitted in competition in previous years. Essay-writing is a gift allotted to the few. To some it comes in earlier years by intuition, to others the facility is often attained by long course of study and diligent perusal of the few authors whose distinguished names are associated with this branch of literature. It is only on very rare occasions that a high standard of excellence, both in the material as well as in the composition, can be reached, and that standard has not, in the opinion of those who have read these essays, been attained in this last competition. There seems to be an idea, as exemplified in so many instances, that illustrations, mostly in the form of photographs, are the backbone of the composition, and that so many pages of descriptive matter, supplemented by a few comments, constitute an essay. Without any desire to undervalue the zeal and untiring labour that have been shown in a marked degree by so many competitors, or to discourage in any way the aspirations of those who will take part in this competition in the near future, I would only venture to suggest the study of the pages of some of our great essay-writers, and learn from them the form and method adopted in building up their work, as it were, from the starting-point.

IV.—THE WORK OF THE TRAVELLING STUDENTS, 1893.

We will now briefly consider the work of the Travelling Students of last year, noting, in the first place, the valuable labours of Mr. Banister F. Fletcher [*A.*], the holder of the Godwin Bursary. As a practical study of a notable group of temporary buildings, the handsome well-illustrated volume before us, entitled "Report on the Columbian Exposition at Chicago, 1893," will take honourable rank as a work of reference. Many of the illustrations are familiar, but special attention should be directed to those relating to iron roofs of large span. They are clearly defined, and will prove valuable to those whose practice demands an intimate knowledge of this branch of architectural construction.

It is always gratifying to note the work submitted by prizemen of a previous year, and it is rarely disappointing either in quality or quantity. Men who have passed with distinction the ordeal of a first exhibition of their powers are not likely to fail in the expectation of their brethren; nor is the enthusiasm that prompted them to enter the lists likely to flag when the first steps are taken in a career of usefulness and honour. It cannot be said that any one of the prizemen of last year has failed in any particular. We therefore welcome them once more with a note of congratulation for so much good work well done. Mr. Arthur J. Bolton [*A.*], the Soane Medallist, has returned with some charming sketches and measured drawings of buildings in Spain. Nothing could be better than the pencil drawing of a reja at Burgos, and another of the stone lantern of the Giralda at Seville. We will pardon the omission of the terminal figure, which is probably inaccessible, but fully appreciate the labour and inconvenience in measuring the work shown on the drawing. Then we have a careful elevation of the Cathedral tower at Granada, and, amongst others of equal excellence, details of the cloister of the Collegio Irlandeses at Salamanca—a good specimen of Spanish work. The drawings sent by Mr. John J. Joass, the Pugin Student, will compare favourably with the work of his predecessors. Attracted especially by the buildings of his native land, Mr. Joass has given a series of drawings of great interest. The drawing of a cabinet at Holyrood is deserving of notice, and so are those illustrating Craigevar Castle. It is a question whether such a building can

be classed as mediæval in the sense in which the founder of this Studentship would have interpreted it. Mr. Charles A. Nicholson, the Tite Prizeman, has brought a series of beautiful drawings in pencil and colour, the result of a tour in Italy. The view of Santa Maria dei Miracoli is quite up to the mark, and the fine perspective interior of Sant' Anastasia at Verona is specially noticeable. Taking this drawing as a companion to Mr. Corlette's details of the ornament, already referred to, we obtain an excellent idea of the form and colour of this noble church. Mr. Alfred H. Powell, the Owen-Jones Student, exhibited such marked appreciation of colour in the drawings submitted last year, as well as a high order of draughtsmanship, that it seems unnecessary to say that the standard of excellence, shown by a series of beautiful drawings, has been fully sustained. A glance at the screen on which they are exhibited will more than satisfy the good opinion previously expressed of Mr. Powell's artistic work.

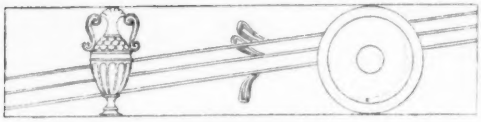
These, Gentlemen, are the somewhat imperfect notes on the students' work of the year, penned in good faith, and with the sole desire to encourage, and not to dishearten, our younger brethren in their onward career. I will conclude with a caution—not to devote too much time to the production of sketches, simply as little pictures. Draughtsmanship, after all that can be said in its favour, is but the handmaid of architecture, and sketching is a pleasant means to a nobler end. Some of the greatest works of mankind were erected in an age when draughtsmanship, as we understand it, was utterly unknown. It is in the application of what we see and sketch that the true test of our abilities as architects is to be found.—ALEX. GRAHAM.

THE LATE CÉSAR DALY.

Hon. Corresponding Member (Paris), 1844–94; Royal Gold Medallist 1892.

The President, addressing the General Meeting of Monday the 15th inst., said that with very sincere sorrow he intimated—what possibly some might have learned already—that M. César Daly, Honorary Corresponding Member, and Royal Gold Medallist for 1891, died at Wissous, near Paris, on Thursday last, at the ripe age of eighty-three. Mr. Macvicar Anderson added that as he had so recently described the career and the works of M. César Daly he need not refer to them further, but he could not allow the present occasion to pass without recording the sorrowful regret which all who knew César Daly experienced at his loss. When presenting the Royal Gold Medal, some eighteen months since, the President indulged the earnest hope that it might please God to spare their friend for some years of useful activity. The hope had been only to some extent fulfilled. Though full of years, he had been taken earlier than those who admired his life and work could have wished. It seemed but yesterday since the dear old man, standing there by his side, delivered an address full of youthful vigour, sparkling with energy, overflowing with thoughtful and suggestive inquiry; an address which struck every one who listened to it as being, for a man of his years, a most brilliant and remarkable performance, and which, as they had afterwards learned, was perused by Her Majesty with much pleasure. César Daly had now gone, but his example remained—a noble example, which he thought they might all emulate, for it afforded the example of a life of constant labour, of ceaseless, indomitable, indefatigable energy, and of ardent devotion to the interests of the Art he loved so dearly. The President could not but regard the memory of César Daly—alas! that it should be but a memory—alike with respect and with affection.

Both the Paris *Figaro* and the *Soleil*, of the 13th inst., devote much space to a eulogy of the deceased architect; and the *Soleil* asserts that it was he who designated his adversary, Viollet-Le-Duc, as a proper recipient of the Royal Gold Medal awarded to the latter in 1864. César Daly, elected in January 1844, on the nomination of Sir Charles Barry and Professor Donaldson, had been fifty years an Hon. Corresponding Member.



CHRONICLE.

The Prizes and Studentships 1894.

The two Royal Institute Silver Medals have been gained by Mr. John Begg [*A.*] and Mr. James R. Wigfull [*A.*] of Sheffield: the one for an Essay on "The Treatment of Sculpture in its relation to "Architecture," the other for measured drawings of the north transept of Lincoln Cathedral. The Soane Medallion has been won by Mr. J. H. Tonge, of York; the Pugin Studentship by Mr. Robert Shekleton Balfour [*A.*]; the Godwin Bursary by Mr. Harry Percy Adams; and the Tite Prize by Mr. A. R. Hennell. Subsidiary Medals, sums of money, and Certificates of Honourable Mention have been awarded, in the instances respectively of the Royal Institute Silver Medal for Essays, the Soane Medallion, and the Pugin Studentship, to various gentlemen; and particulars of the same will be found on page 198, as well as in Mr. Graham's review [pp. 177–183].

The Essay Medal.

The President, in presenting the Silver Medal and cheque to the author of the winning essay, explained to the Meeting of the 15th inst. that the original value of the prize was a silver medal and five guineas; but some few years back the Council had increased it from five to twenty-five guineas, with the view particularly of encouraging literary merit among the students of architecture—and not merely young students, but any students under the age of forty years. The President trusted that the remarks made by Mr. Graham on the subject [pp. 181–82] would not be altogether lost sight of; and that future competitors for the Essay Medal would devote themselves not so much to illustrating the subject of their Paper by sketches, prints, or photographs, as to perfecting the literary part of their work.

The late Carl von Hasenauer [*Hon. Corr. M.*].

Baron Max von Ferstel [*Hon. Corr. M.*], a son of the distinguished architect who received the Royal Gold Medal in 1882, has kindly sent from Vienna a notice of the professional career of Baron Carl von Hasenauer, who was elected an Hon. Corresponding Member in 1867, and whose death in his sixty-first year occurred on the 4th inst., after a short illness. The Baron's account, written in English, of his deceased confrère, is as follows:—

He was without doubt one of the most eminent of those architects who had the luck to work with Ferstel, Hansen, and Schmidt at the architectural development of modern Vienna. Born 30th July 1833, in Vienna, the son of well-to-do parents, he studied at the Academy of Arts under Van-der-Nüll and Siccardsburg. Even at that time his unusual talents attracted the attention of his masters, and in his twenty-first year he gained there the first prize for architecture, and a scholarship, which enabled him to spend several years in studying the well-known monuments of European architecture. His first step was in taking part in the competition for the construction and decoration of the principal front of the dome at Florence, on which occasion De Fabris gained the first and he the second prize. Shortly after, he obtained the third prize in the international competition for the erection of an opera-house in Vienna (1861). At that time the Ringstrasse, which was laid after the demolishing of the fortresses, moats, &c., gave splendid opportunity for the erection of fine palatial buildings, in which Hasenauer took an important part; one of his principal buildings of that time being without doubt the Lützow Palace in the Giselastrasse, which is the most characteristic specimen of his artistic style.

The buildings for the International Exhibition of 1873 give proofs of his great architectural decorative talents, which enabled him to carry out even the most colossal and substantial buildings in elegant and graceful form. At the same time Hasenauer took part, with Ferstel, Hansen, and Löhr, in the competition for the Museums; Ferstel and Hansen made plans according to their individual artistic tastes without respect to the rules laid down by the committee—rules which may be said to have been very unskilfully made. Although the committee unanimously pronounced the plans of both Ferstel and Hansen to be excellent and of great importance, still the jury could not see their way clear to carry out either of them. Amongst the plans, which were made in accordance with the said rules, those of Hasenauer were doubtless the best, and in consequence were recommended by the jury. Gottfried Semper, who had just completed a similar building most satisfactorily in Dresden, was called to Vienna to look over the plans of Hasenauer, and assist him in the erection of these monumental buildings.

In connection with Semper, Hasenauer made the plans for the new Burgtheater, and the new Hofburg. After Semper's death Hasenauer completed the Museums, the Burgtheater, and nearly finished the left wing of the new Hofburg before his death. The plans for the country residence built by order of the Emperor Franz Joseph at Lainz, were made and carried out alone by Hasenauer. Unfortunately, neither the public nor the architects know much of this building, as it is placed in the middle of an immense wood, to which visitors are not admitted.

Hasenauer was favoured more than his colleagues by fortune, and honours and decorations were showered upon him. No doubt he owes his

successful career to his great talents, but his pleasing and most attractive manners, and his connection with the influential family Genotte-Markenfeld (his wife was a Genotte), as well as an immense circle of powerful friends, furthered him in every way.

It is very difficult, almost impossible, to pass judgment upon Hasenauer as artist and architect, not only because it is always difficult to judge impartially so soon after death, but because his most eminent works were carried out in connection with Semper, and the part which the latter took has not yet been decided. Hasenauer himself spoke unwillingly on the subject, and it was certainly against his interest that so many of his friends tried to deny Semper any merit in the Museums, Burgtheater, and Burgbau.

For the general public the ignoble quarrel which arose after Semper's death on this subject may have had a certain importance, but for professional men, who are acquainted with Semper's innumerable monumental buildings, especially in Dresden, there can be no question as to the part taken by him in the above-mentioned works, which bear so distinctly the mark of the great master that it is not necessary to see Semper's own sketches, drawings, and studies to detect his part therein; as, for instance, the principal front of the Burgtheater. British architects will doubtless remember Semper's plans for a Wagnertheater in Munich. The plans were not executed, but could very easily be adapted for a similar task in Vienna. In both places the site and conditions were the same, and so we see the characteristic wings which Semper projected for Munich carried out in a similar way in the Burgtheater at Vienna.

In fact, it is a useless task to try to settle the part taken by one or the other; it required, at all events, a thorough artist and an eminent architect to work with Semper and take his place afterwards. Hasenauer's death is a great loss for Vienna, so much the more as the Burgbau is unfinished, and it is to be feared that the task of completion will be placed in the hands of a technical official and not in those of an artist.

The late Lord Crewe [*H.A.*].

Lord Crewe, who died on the 3rd inst. in his 82nd year, had been an Honorary Associate of the Institute since 1877. Born in 1812, he succeeded to the title and estates on the death of his father, the second Baron, in 1835. Though the estates (situated chiefly in Cheshire, Staffordshire, and Leicestershire) at that time were heavily incumbered, he succeeded in carrying out great improvements—restoring or rebuilding farmhouses, erecting cottages, and building and endowing schools. The gift of a site for a town and market-hall in Sandbach, the assignment to the Local Board of Health of the tolls due to him as lord of the manor, and the erection of a drinking fountain were among his most recent benefactions. By his death the title becomes extinct.

The Liverpool Society—Students' Lectures.

The syllabus to hand of the weekly lectures delivered to students of the Liverpool Architectural Society affords good evidence of the vitality of the Society, and of the devotion of its members to the work of training the rising generation of their profession in the principles and practice of their art. The classes have been formed to assist students in preparing for the Intermediate Examination of the Royal Institute, History of Architecture being taken by Mr. T. Taliesin Rees [*A.*]; Building Construction by Mr. J. W. Blakey [*A.*]; Specifications and Quantities by Mr. H. L. Beckwith; Mouldings, Features, and Ornament by Mr. C. E. Deacon [*F.*]; Sanitation by Mr. T. Harnett Harrisson [*F.*]; and Theoretical Mechanics and Stresses by Mr. Robert J. Angel [*A.*], *Grissell Gold Medallist*, 1891. Work is given to the students to be executed at home, and is corrected by the lecturers, and marks are awarded according to merit. Mr. C. W. Harris (pupil of Mr. Henry Hartley [*F.*], President of the Liverpool Society), obtained the prize for best work done during last Session. Mr. R. J. Angel [*A.*], the Hon. Secretary of the Students' Committee, is also lecturer on Building Construction at the School of Art Section of the Technical Institute, Warrington, where classes provide instruction in the science and art of building, and where the student of architecture is afforded an opportunity of acquiring a scientific and technical insight into the various cognate industries.

Technical Instruction for House-Painters.

In January of last year a National Conference of Painters and Decorators (masters and men) was held under the auspices of the Painters' Company, in their old Hall, in Little Trinity Lane, E.C. It was attended largely by representatives of distant towns (including Edinburgh, Glasgow, and Belfast), as well as by Londoners. After three days' discussion a Committee was appointed to draw up suggestions: on the one hand, for forming some sort of General Institute or Society of those connected with the painting and decorating trade; on the other, for some guiding scheme of technical instruction for young painters. The suggestions were accordingly embodied in a printed circular, which has, it appears, been sent to employers and trade societies throughout the country, whose opinions are invited, so as to ensure, as far as possible, general approval. Mr. J. D. Crace [*H.A.*] was Chairman of the Committee. As one working result, the Painters' Company have instituted a course of four lectures on Painting Processes, to be delivered in their Hall: the first was delivered on Monday. These are especially for

young working painters. The Painters' Company, it is understood, have also accepted the invitation of the Carpenters' Company to join them in providing classes of instruction for young craftsmen, at the building recently taken for the purpose in Great Titchfield Street (formerly the School of Art), and their committee are expecting to open a class for painters by the end of this month. This will be for training in the processes of the craft, not for such instruction as can be obtained in Schools of Art.

The "Esthétique des Villes": a Civic View.

The Lord Mayor has sent to the Institute a pamphlet written by the Burgomaster of Brussels on the *Esthétique des Villes*, and forwarded by him to his Lordship, with a letter in which the author states that he has attempted to "rechercher "dans ce travail tous les facteurs dont les ad- "ministrateurs de villes doivent tenir compte, "quand ils sont appelés de les transformer." The pamphlet, the author of which is named Ch. Buls—who writes with evident knowledge of his subject, and who has seen the Parthenon, and the more important ruins of ancient Greece, as well as Vienna and the great European capitals—is interesting from a literary point of view, and may afford occasion for notice in an early issue of the JOURNAL.

Additions to the Library.

In a recent issue of the JOURNAL there was occasion to mention a series of pamphlets which had been presented by their author, Professor Meldahl [*Hon. Corr. M.*]. He has generously followed up these contributions by others of an important kind, which, as he suggests in a letter, are likely to be of interest to architects of this country, as showing how young architects are pursuing their studies in Denmark, and how the old country churches of that country are constructed. Professor Meldahl's last donation consists of (1) two parts, in folio, of the *Studierejser af Kunstakademiets Elever*—travelling studies of the Fine Art Academy (Copenhagen) students—each part containing twenty plates of drawings of plans, elevations, and details of various Danish buildings, ecclesiastical and secular; (2) Eight parts of *Tegninger af Ældre nordisk Architektur*—illustrations of old northern architecture—each part containing some twenty plates of engravings of miscellaneous and interesting work bearing on architecture. The engravings of this admirable series are well executed, and their comprehensive character may be estimated by the fact that they include, besides the plans and elevations of buildings, reproductions of pulpits, fonts, panelled rooms, tombstones, memorial tablets, intricately-carved cabinets and chests, specimens of ironwork, doors, doorways, chalices, and other ecclesiastical ornaments; (3) *Bornholmske Kirker*—the churches of Bornholm—is a volume in folio, illustrated by thirty-six plates of drawings of churches of the Island of Bornholm—one of the most interesting and picturesque of Denmark's possessions. There are twenty-one churches on the island, and fifteen of the most remarkable of these were measured and examined under the direction of Herr Hans J. Holm, by the instructions of Ministeriet for Kirke og Undervisningsvæsenet, the result being the present interesting volume. The illustrations are accompanied by a brief explanatory text.

Mr. J. Alfred Gotch [*F.*] has contributed through his publisher (B. T. Batsford, London) the sixth and final part of his *Architecture of the Renaissance in England*. This part contains thirty plates and forty-one illustrations in the text, together with title-pages, indexes, &c., so that the work is now complete for binding. The author and publisher, who, it should be remembered, have been assisted in this undertaking by Mr. W. Talbot Brown [*A.*], are to be congratulated upon having exceeded the promises contained in their original prospectus by some twenty-three plates, and by eighty illustrations in the text, without additional charge to the subscribers. In a note attached to the cover Mr. Gotch, while acknowledging the copiousness of the illustrations, speaks rather diffidently of the text as only touching the fringe of the subject, and suggests a prospect of his dealing more at length, at some future time, with the influence of the Renaissance on England. *Mittelalterliches Holzmobiliar*, edited with text by Jacob von Falke, contains forty plates of mediæval furniture of German, French, Italian, and the workmanship of other countries. Mr. J. J. Stehlin-Burckhardt has forwarded his *Architectonische Mittheilungen aus Basel*, a handsomely bound folio, illustrated by plans, elevations, and details of the Courts of Justice, Academy of Arts, Post Office, State Theatre, and numerous other buildings in Basle.

Mr. Woodward [*A.*] has sent a Plan, Views, and printed descriptions of some Improvements which he proposes should be effected at Charing Cross.

Additional copies of a useful book of reference, *Pewtner's Comprehensive Specifier*, have been added to the Reference and Loan collections. Professor Unwin [*H.A.*] has forwarded the twenty-third and twenty-fourth Annual Reports of the Massachusetts State Board of Health; and Mr. John Hebb [*F.*] has presented a brief history by Mr. H. Littlehales of the Benedictine nunnery founded in the tenth century at Romsey in Hampshire. The latest quarterly part, No. 45, of *The Journal of Indian Art* (W. Griggs, London) contains an interesting article by Mr. B. H. Baden-Powell, based on a paper from India by Mr. B. A. Gupte, on *The Silver Workers of Cutch* (*Western India*), accompanied by numerous illustrations of silver metal-work, which, for the most part, is notable for the delicacy of its ornamentation.

THE OWNERSHIP OF DRAWINGS MADE FOR AND BY AN ARCHITECT.

By the late John W. Papworth.*

A letter is a document which, by means of words, attempts to supply to the reader some information from the writer; even after signature this, until delivery to the Post Office, or until delivery by some other means (the difficulties respecting a letter *in transitu* need not here be discussed), is held to be the absolute property of the writer, unless by agreement he has previously parted with that property. After delivery (if there has been no such agreement), either party may by injunction prevent the publication of the document; but before proceeding to that step, in cases where the Post Office is not the medium of transmission, the delivery to the reader or to an agent specially appointed by him to receive the document must be proved by the recipient. An architect's drawing has the nature of a written document, and is invested with all the qualities of a letter, as soon as it has received his signature, or the formula, "To be returned to the office of "A. B.," &c., or even "From the office of A. B.," &c. A drawing is any combination of two or more lines which expresses form more clearly than any amount of description could do. In exception to this definition, some persons might produce copies of photographic pictures, and inquire where the lines are to be seen; others might bring forward shadowed representations of buildings in which no lines appear. The reply is, that no man could have made such copy or such shadowed drawings without first drawing the lines, which have subsequently been erased.

Architectural drawings are technically known as *Sketches* of plans, or sections, or elevations, or perspective views; *Draughts* (this term is nearly obsolete, because the words "rough plan," &c., are too generally used in an office for "rough draught "of plan," &c.), sometimes scaled to a *modulus*; *General Drawings*, always scaled to a foot; *Detail Drawings*, either at full size or at an aliquot part of that size; *Show Drawings*, for exhibition to the client, to the architect's friends, and to the public; a drawing in any one of these classes may be either "rough" or "finished," but is not necessarily an original design—the words "design" and "drawing" are so frequently used with indifference as to their separate meanings, that it may be useful here to insist that a design means a project, an idea, which may be very good although expressed in a bad drawing, just as, on the contrary, good drawing may be wasted upon a bad design; and *Copies* or repetitions, which may be either counter-drawn by transfer, or duplicates by tracing or by using the rule and compasses, or enlarged or diminished copies produced by hand or by machinery. The term *Working Drawings* once meant the general drawings drawn so large as to show construction, or to admit of minute dimensions to save mistakes by workmen unused to scales; but now all *detail drawings* may be included. As to *Original Drawings*, all from which copies are made are original: however, since an assistant's work has been allowed to pass under the master's name, an original drawing by the master is one which he has himself made. *Competition Drawings* are finished general (and sometimes detail) drawings submitted in competition with other architects; in a few exceptional cases drawings of the design to a small scale have been at first required, and a selection has been sealed, for verification by the advertising body, from which the larger drawings have been made, and again submitted in final competition. *Prize Drawings* are the successful Competition drawings, although the present day speaks of "premiated "prize drawings" when the competition has been made as a scholastic exercise for a small sum of money, or for a medal, or for books, &c., commonly called a "prize."

When the conditions of competition include a provision that the prize drawings shall become the property of the donor of the premium, without the addition of words to the effect of "on delivery of "the premium," the architect enters into a speculation of making drawings for approval, purchase, and payment. The drawings on approval become the property of the donor of the premium, who in the present state of the law of artistic copyright has the power to sell, or lend, or publish them forthwith, without fear of any interference on the part of the architect, who must formally sue the donor for the premium as a debt, unless the architect by some indiscretion has deprived himself even of that remedy.

* During the period when the important subject of the ownership of drawings was under consideration—a question raised by the demand made by the Office of H.M. Works, &c., on the late Edward Barry, for the drawings made by his father in carrying out the designs for the Houses of Parliament—my brother, the late John W. Papworth, undertook to collect the views generally held by members of the profession, and wrote them out with comments. His notes, which were found, at his death, among numerous other papers in his desk, are given in the above posthumous article. See for other articles on this subject Vol. VIII. N.S. pp. 169, 188, 231, 254, 404.—Wyatt Papworth.

It is clear that a body corporate having a common seal may advertise for competition designs, receive them, approve two or more sets of drawings, and refuse to proceed to the adjudication of the premiums (on the ground that the advertisement was not a copy of a contract made under seal) until a more satisfactory opportunity; yet the architects cannot compel the body corporate to return the approved drawings; and it is doubtful whether they could compel them to proceed forthwith to adjudication and payment; yet the drawings would be legally in possession of the corporation, if not legally its absolute property.

The drawings made by an architect's assistant in the architect's office absolutely belong to the architect until he parts with his property in them, and this whether the assistant be paid (even if there be a debt due to him in respect thereof) or otherwise. This property depends on the fact that the drawings are made on paper, or vellum, &c, provided by the architect. Hence the clause in Articles of Pupilage that the pupil is to provide all instruments and materials except paper.

The drawings made by an architect's assistant out of the office for the architect absolutely belong to the architect until he parts with his property in them, even before he has paid to the assistant the price of the work. This property may arise in one of two ways: either the drawings are made on paper or vellum, &c., provided by the architect, in the same manner as a solicitor supplies to his surveyor the parchments on which the surveyor is to make duplicate drawings; or else the drawings have been made on paper or vellum, &c., *provided by the assistant*, and the architect, by agreeing to have them, acquires the property in them; but in both cases the assistant has a lien upon the drawings, or any part of them, for the whole price, unless he has agreed to receive the price at a future day, or takes security for the debt.

Not to omit what may at first sight seem to be an almost extinct branch of the subject, it may be observed that a century or more since, when vellum was more used, paper much dearer, and assistance perhaps worse remunerated than at present, agreements as to the uselessness of an assistant's work were settled by destroying the material, a habit said to have been preserved to his later years by Sir John Soane, who did not hesitate to ask the assistant or pupil for his penknife, with which Soane reduced, at two diagonal cuts, the drawing into four triangles. Even now, the destruction of a pupil's drawing is taken as the strongest mark of the architect's disapproval. But of late years the principle *caveat emptor* has been so triumphant that if the architect does not take care to see satisfactory samples of his proposed assistant's skill, he had better not refuse an unsatisfactory drawing, but (after pointing out the defects and getting them rectified as much as possible) accept, without manifesting displeasure, the finished work which is tendered to him. And if the architect, during the progress of work done out of the office, should see evidence of carelessness, incapacity, or ignorance, he had better say that the drawing at that stage will suit his purpose, as if it were completed; and, upon payment even of the price originally fixed, withdraw it. To leave a drawing under a continuous lien is not satisfactory.

An architect is paid for his services either by salary, by fee, by commission, or by time. The term "salary" applies to all payment (generally as an annual one) for continuous professional services necessary to the satisfactory discharge of the duties of the position held by the salaried architect, whether such services be rendered daily or only occasionally, and whether the hours of work be fixed or left to his discretion. There may still occur a case in which an amateur gives to an architect just free from pupilage a moderate salary to look after an estate generally, and to assist in improving it and the mansion. In such a case all finished drawings absolutely belong to the employer, whoever provided the materials, but they pass to the architect by verbal or written consent, being, in fact, a part of the patronage which supplies him with a portfolio of (not academical) drawings of work that has been, or has been likely to be, executed. All unfinished (in rough) works, such as dimensions in a note-book, measuring-book, or field-book, with calculations therefrom and abstracts thereof, belong to the salaried architect; he has always had it in his power to throw them aside (replacing, if necessary, the material) if he suspected them, and so preferred to take the reproach of indolence rather than of carelessness, ignorance, or incapacity.

There is, next, the case of the amateur who takes into residence, or pays by salary, or both, a clever but yet unsuccessful architect to draw out what the amateur designs, or thinks he designs, or wishes to see designed and drawn. The patron will (perhaps jealously, certainly legally) insist upon securing every scrap of paper used by the architect in setting forth an idea, and every alteration suggested until the completion of the finished drawings, even if these run into complicated details at full size, or highly-finished perspective views. This patron naturally holds that it is not honourable in his salaried architect to make tracings of the finished drawings, either in or out of office-hours. This arrangement is sure to fail unless an office-room and fixed hours are part of the bargain.

The last phase of salaried business to which attention need be given here is that of the architect attached to a public building or institution. If he act as steward, which in some places is part of the business, his ledgers belong to the office; and if his work includes building, his contracts and bills examined, or ready for examination, belong to the office. But at the death or departure of the architect, all rough work excepted in the positions

above mentioned, ought not to be asked for by the client, who should be satisfied to think himself fortunate in getting any finished drawings made in explanation of the contract drawings for new works in progress. As to designs for new works proposed, the successor should prepare his own design for his own work, and not lazily avail himself of the labour (which he may misunderstand) of his predecessor, who, if alive, is not to be damaged in reputation by having his work spoilt, or, if it be unsuccessfully executed, to be made responsible for the liabilities that may occur.

When an architect takes a salary for the guardianship of a building, the drawings which he may make of defects in the existing structures for the purpose of pointing out them and the remedies ought to remain in the office for his successors. But all drawings made outside the usual hours of work where daily service is required, or even (by open or tacit agreement for an equivalent) during those hours, or in the intervals of occasional service, for any object apparently connected with the salaried situation, but really foreign thereto, belong entirely to the architect until he parts with them for a fee or other consideration.

The term "fee" applies to payment for a report, whatever be the nature of the document, and whether illustrated or not by drawings. The property in finished work done for a fee is generally supposed to pass so entirely to the client when he accepts the work as to prevent publication by the reporter without the consent of the client, while any attempt on the part of the reporter to prevent publication by the client would be reprobated by his professional brethren. The plan, as of an estate, made by a surveyor is in fact a report of the shape, extent, and nature of the estate, and the drawing is itself his report; but all wrongly plotted plans or rough draughts belong to the surveyor, and would not be yielded to the client by any man of respectable position in business. If they were demanded by a troublesome client, the surveyor would probably destroy them, and communicate the fact of their non-existence as his reply to the demand. So, also, if an architect is required to report on the condition of a building, or part of a building, his rough draught of his report might be demanded by a troublesome client; and, inasmuch as the architect's first impressions might have been modified by subsequent surveys, the destruction of the rough draughts of reports would be prudential. Indeed, destruction seems to be the only way by which to promptly meet a demand for papers upon which statements apparently incriminating the architect or surveyor might be founded. It is for the *finished work*, not for the preliminary studies, that the amount of the fee is fixed; otherwise the architect or surveyor might tender the rough work, or studies, and require in exchange the fee; and the order of the client to stop and deliver the unfinished work on part payment of the proposed fee would be as futile in an action against him for the entire profit of the transaction as if he refused to accept the finished work without the rough work.

An architect's contract with his employer, where the former works on commission, is that the architect will make the usual professional charges, and will be liable to the client for any responsibility incurred by himself or assistants. But the client and his friends understand the matter very differently. They say: "Architect A "contracted with friend B to build B a house for "£900; yet it has cost £1,200 and ruined B." The architect says that there was not any contract in that case; that the original order was for a £900 house, that his original sketches were for a £900 house; that B, with his family, made additions in size and quality to match what they saw at their neighbour's; that the lowest tender was £1,200, and that B said, "Cut it down as much as "possible, but I shall have something more like "what I want than you at first designed;" and that, in process of construction, the builder gets orders from B to an amount that fills up the cutting down. Furthermore, our lawyers fall into the verbal trap, and insist on supposing that the architect's contract drawings bind him to the client; on the contrary, the client is bound by them to the builder, and the builder to the client, no variations being usually allowed unless ordered by the architect, or architect and client, in writing. When an architect takes a commission for the erection (I omit the words "the alteration") of a building, he undertakes the production of such a building to the best of his ability, which may improve as the work proceeds. He may write what directions he likes, and so describe his plan as to make a drawing unnecessary (remembering Michelangelo's celebrated letter to Vasari about the stairs to the Florentine Library); or he may illustrate his letter with diagrams, or his diagrams may be so full as to leave little occasion for writing to it at all. Still his signature constitutes it a letter for which he is responsible, and which, according to all the text-books on property, belong to the sender, not to the receiver; and, by the way, if a perspective view, highly coloured, be stolen, the value is that of the paper on which it is made.

These diagrams may be a plan, an elevation, a section, a perspective view in freehand or geometrical work; the size of the paper does not affect the fact that they are protected as letters so far that if a piratical publisher sought to print them he would be open to an injunction to leave out all the accompanying explanatory writing. Moreover, the illustrative details in other diagrams, drawn by another person not in the employment of the architect, become the property of the architect as soon as his signature thereto makes him responsible for the directions given thereon.

If the architect be represented as the owner, and the drawings in question have been appended in fact or in schedule to a contract, the thief may say that they are the client's property (it will be impossible to deny that a contract is the client's property), and so escape conviction; on the other hand, if the client be represented as the owner, and the drawings in question never have been appended in fact or in schedule to a contract, the thief may say that they never were the client's property, or, at least, that they are the joint property of the architect and client, and so escape conviction. In both these cases it must be observed that the indictment will be framed for stealing the papers (say value 40*s.*), and not for stealing the drawing (say value £4 or £40), by which the property in the papers is proved. Under peculiar circumstances (if known to the thief) a third line of defence might be taken; for he may say that the drawings, having been sent by the architect to the client for transmission to the builder, had become the joint property of the architect and client, and so escape conviction.

The subject of the joint property of the architect and client in a drawing is one of the highest importance. An architect's drawings for a work executed upon commission, say of 5 per cent., appended in fact or in schedule to a contract, have the nature of a written document, and are liable to be stamped accordingly: it will be impossible to deny that the contract is the client's property; the property in the drawings passes, with the implied consent of the architect, entirely to the client, who, in the present state of the law of artistic copyright, evidently has the power to sell or lend or publish them, as well as to use them again for another locality. The practice is, of course, reprobated by the profession, which herein cannot help itself.

An architect's drawing for such a work not so appended to the contract, whether made before the contract is signed or at any time subsequently, is an explanation of the subject of the contract, and is as entirely his property, to deal with as he likes, as if it were blank paper, until the moment that it leaves his office with his signature authorising the execution of the work in the way there shown, at which time it becomes invested with the character of a letter. If any number of copies of such a drawing may have been made in the office, they still remain the property of the architect, even when he has selected the best executed among them for signature for transmission, and he may put them as patterns before his pupils for further copies, or he may publish them. The client has no power to interfere.

Moreover, if the architect chooses to tear up, not only his sketches, but his finished drawings, one after the other as soon as the works which they show are executed, it might not be prudent, but is clearly within his power to do so. If Sir C. Barry neglected, before his decease, to destroy his papers, that neglect did not transfer his right to burn them to the Government. If a member of the Government had chosen to order Sir C. Barry to deliver up, from time to time, his sketches and drawings, so that they might be officially destroyed, the matter would have been so ludicrous that it could not have been sustained. Official destruction is not so far from official preservation as might be supposed. The Government itself cannot produce all the drawings made by its salaried officials from the Fire of London to the Reform Bill.

From the first sketch of the ideas of an architect working on a payment by commission, to the picture representing the extent or intended result made by an artist for the architect, the paper on which those drawings are made remains the property of the architect, not of the client, and can be transferred by the former to any one; and further, the client has no right to select such as he would like to possess, even if he tender the value of the materials and workmanship.

(*Signed*) JOHN W. PAPWORTH.

NOTES, QUERIES, AND REPLIES.

Sir Frederic Leighton, P.R.A., on German Art.

The *Kölnische Zeitung* (24th ult.), not unnaturally, has something to say about the opinions expressed by the President of the Royal Academy of Arts of London on "German Art," * and its comments thereon are preceded by a chivalrous avowal that Sir Frederic, who studied in Germany, speaks and writes its language like a German; and that the address in question shows a thorough knowledge of the history of German Art.

The critical portion of the article, which has been kindly translated for the JOURNAL by Miss Charles, is as follows:—Sir Frederic's judgment does not surprise us when we know that we are dealing with a classical formalist, and this discourse is only a fresh proof of the inadequacy of the formalist standpoint in art. All these formalists have one single æsthetic scheme, to which every expression of art must restrict itself. Characteristic, individual, and national expressions are not admissible, for only one fixed ideal must be followed by the artist—namely, the one taken from the antique, and revived again in the Italian Renaissance. Also, the remark that the German is more ethically than æsthetically inclined is not new. This is true up to a certain point, but cannot be applied to old German architecture and painting. When Sir F. Leighton blames the German exaggerated taste for ornament, the assumed exaggeration of Gothic grouping, this has nothing to do with the ethical: it is just here that he misunderstands German feeling and German imagination. The German wishes to express his own feelings through the medium of art: he plays with

* Reported in full in *The Times*, 11th ult. [p. 120].

it, and puts in it the wealth of his emotions, also in no small degree, his humour. He cannot, like the Romanesque people, satisfy himself with borrowing a foreign beauty which does not convey enough to him, and therefore he adapts these foreign fashions to his own use. This especially he has done in Gothic. Nothing is falser than when Sir F. Leighton maintains that Germans have not fully digested the Gothic style. They were the first to introduce Gothic towers and to adapt the style to brick buildings. This would have been impossible without an intimate knowledge of the subject. He rightly compares German Gothic ornament and grouping to Chinese art; but German Gothic is still richer, and still more imbued with the spirit of symbolism. Also in Renaissance we find the same instinct of the Germans to put their national stamp on foreign importations, and to enrich them with new *motifs*. In German painting we see this effort to be characteristic, to speak to Germans through German types, and therefore we find in their Madonnas and Child, rather the impress of German feeling than the expression of mere sensual beauty in its perfection. But this feature must not be confounded with ethical motives, for even the piety of ancient art does not arise from accepted conventionalities, but from dreamy imaginations. Sir F. Leighton asserts that Germans could not attain the highest æsthetic beauty! What is the highest æsthetic beauty? In his opinion, it is a conception independent of all human life, whose type is to be found with Romanesque nations, and especially with Italians. Germans do not attain this sensual beauty of form in their pictures, nor do they impart to their buildings that sweet rhythm to be found in the Romanesque. The development of German art has certainly not been continuous, but even had it attained a state of greater perfection, it would still have differed from the Italo-French, for it would have been German. German art has something particular to say—something which differs from the Romanesque, and it is this "something" that Sir Frederic would like to see done away with, just because he is a formalist. He acknowledges himself that the old German art had a great influence upon foreign artists. Why, then? Just because it has a peculiarity of its own, and speaks in its own tongue. But for Sir F. Leighton there is only one language in art, and that must be the highest; and it was this idea of his which proved the stumbling-block of modern German art. We have, unfortunately, had many such Leightons in Germany, who would not recognise that art is the expression of the human soul, and must be as varied as souls are. Even in our country men have shrugged their shoulders over the art of our fathers, and have wanted to force all our artists and learned men to be Italo-Greek. It is called a striving after the highest beauty, and through this striving, not only have our young artists not become Raphaels or Michael Angelos, but our art and our artistic feelings have been entirely ruined and corrupted. What Sir F. Leighton needs in order to be just in his learned treatment of old German art—what all our Leightons need in fact—is the fundamental recognition of the important share that the soul of the nation takes in art. Such gentlemen refuse to see that Raphael as well as Phidias let the soul of their people speak through their art, and that every art which fails to do this is, at the best, but a very learned translation.

The Classical Influence in Indian Architecture.

From WILLIAM SIMPSON, R.I. [*H.A.*]—being his Reply to the Paper by Mr. J. L. Kipling, C.I.E., in the last issue of the JOURNAL, and the observations of Mr. Tavenor Perry [*A.*] and Mr. R. Phené Spiers, F.S.A. [*F.*]; and also to those who discussed his Paper on "The Classical "Influence in the Architecture of the Indus "Region and Afghanistan" [pp. 93–115]:—

Dr. Burgess warns me not to suppose that my Paper will be the last word on the subject it treats upon. The number of communications that the Paper has called forth seems to me to be equally emphatic as a warning of the same kind. So far as I am concerned the warnings were not required, for I had no illusions on the matter. The truth is that the task I imposed upon myself was a very limited one, and it did not include the whole range of inquiry over which the discussion has spread itself. The blame, if any exists, rests upon myself, for I did not, perhaps, sufficiently define the limits to be dealt with; and I could not at times avoid touching on what was outside of the special points on which my Paper was based. As the subject would probably be new to many, I gave some account of the discovery of this classic influence, with a slight sketch of the geographical area over which it is found; and to this I added notes with the chronology according to Fergusson and Cunningham. This, no doubt, tended to open up the whole field of the subject; but I may point out that I did put some limits upon it. It is distinctly stated that I left out the coins, and I know that the art upon them has an important bearing on the classic influence. The same with the sculpture; I avoided it, although perfectly conscious that no final judgment could be come to without giving it a full consideration. The Ionic and Doric were referred to, but their origin was not touched upon. These limits will be found in my Paper by any one who carefully reads it. I have another slight correction to point out. It is represented that I have derived the whole of the classic influence through Palmyra. No such idea existed in my mind, nor is such a statement justified by my Paper. I should not like to say positively that there had been no original Greek influence through Bactria; and I may

call the attention of Dr. Burgess to the fact that I made no dogmatic statement on that head. My position is that, so far as our knowledge goes at present, there is no evidence of its existence. My words were, that in that region very little has been done in the way of exploration, "so no "assumption of certainty should be made;" and that if further discoveries should give us new light I am willing to reconsider the question. When dealing with Fergusson's supposition of a continued influence down to the Byzantine period, I expressed myself in the following words: "I cannot say there could be no continued "connection with the West—most likely there "was some communication—but I doubt the "constant supply of nourishment which Fer- "gusson's words imply." It will be seen that these words do not contain an emphatic negative. I shall be quite willing to accept a Byzantine influence when the evidence for it is produced. The same with the Sassanian: as soon as I can see trustworthy proofs it will not be rejected. Our later knowledge of this style—that it has extended through Persia to Central Asia—would almost lead us to expect that some of its forms might have reached Afghanistan on the Indus region; and the *dent-de-scie* ornament, which Mr. Phené Spiers has brought forward, may be due to it. Again, the Doric and Ionic are left in my Paper without any suggestion as to the route by which they came into the Punjab and Kashmir. The same with the honeysuckle ornament of the Buddhist lats, alluded to at the end of my Paper: their supposed origin is mentioned as that of Assyria or Persia. I might have alluded to other forms in Indian architecture which have suggested foreign influences at some early period to account for them, and among these is the idea of Fergusson that there are forms in Ceylon which could only be explained by a connection with Mesopotamia at some far past date. I have gone over these instances to show that I am very far from confining my ideas to Palmyra, or to any one single route, for the sources that have affected the architecture of the Indus region or of Hindostan. But they also serve to call attention to another aspect of the case, and that is the connection of India with Western Asia in ancient times. This is a subject which up to the present has received but small attention, and the study of it has as yet but scarcely begun. Students have at last taken it up, and some very interesting Papers upon it have lately appeared in the *Journal of the Royal Asiatic Society*; how far these were correct or not, I cannot pretend to say—but I look forward with hope to future investigations in this direction. The Persepolitan Column, which is one of the forms of the architecture we are discussing, is found in the early Buddhist architecture of India; but whether it was carried from Persepolis to India, or from India to Persepolis, is a point that up to the present we have had no means of determining. This, I may point out, adds another interesting problem to our subject—that is, did the Persepolitan Column cross the Indus from India, or did it come direct from Persepolis to the Peshawar Valley and Afghanistan; or was it, as Fergusson suggests, an architectural form common to the whole region? These questions are, I think, enough to indicate the interest architectural students must feel in future inquiries as to the intercourse that existed in early times between India and other parts of Asia.

Returning to the details of my Paper, I may recall that it treated more particularly of that architecture which came into existence in the Buddhist period in the Indus region, and which grew into a regular style, and was followed for a considerable period of time, probably undergoing changes, as all styles have done, but still retaining certain marked features. With this I included the architecture of Afghanistan, limiting myself more especially to the Jellalabad Valley, where I had the advantage of studying the remains on the spot. In this peculiar style, confining myself to the architectural forms, I separated its main features into two groups. In one I placed the forms that I assumed to be of local or of Indian origin, and not derived from the West; the other contained those that were of evident classic origin. These, it was shown, were not Greek, but Roman in character, and that very similar forms were found in the remains of Palmyra; and as that city was on a well-known trade-route to India, it was the probable source from which the classic forms had come to the Indus region, whence they found their way to the Jellalabad Valley. So far as the discussion has gone, I may assume that, within the limits given above, my ground remains untouched, and I ought to be satisfied. I am aware it is but a small portion of a large and important subject; but if a bit of firm ground has been established, it is something. I am reminding myself, and I may remind others, that the whole subject is new, and that it is yet early to speak of any conclusion as a certainty. Some fresh discovery may alter the whole question; and we must be prepared to shape our theories to any new data which may turn up. I am aware that one critic has expressed doubts, and I must make a reply—which will not be difficult, as it appears to me that his case has broken down in his own hands. When I assumed that the arched form found in this particular style was of Indian origin, and derived from the circular shape of the Chaitya Cave, it did not occur to me that any one would doubt the identity. In controversy everything may be doubted, so Mr. Phené Spiers is quite within his right. From what he said at first he seemed to affirm that the arch was of Byzantine origin; his judgment was formed, he said, not from the arch, but by its surroundings,

which was a "close assemblage of arches, and "their support on Corinthian pilasters with wide-"spreading capitals." On reading this, my desire was to call his attention to another surrounding common to the style, and that was the same arch supported on a Persepolitan capital; an arrangement found in the Karli and other rock-cut caves of India. Luckily, Mr. Spiers has selected as an illustration to his second criticism a piece of sculpture with this arrangement [fig. 18], and as it is, even without the purlins, he is constrained to admit that the arch is that of the Chaitya Cave. I am not sure, from what Mr. Spiers says, whether he means that it is at times the Byzantine arch, and at others the Chaitya form; if he does mean this, I cannot accept his conclusion. I think I am perfectly justified in assuming that it is the same arch in every case; and as he has admitted in one instance that it is the Chaitya arch, I am entitled to claim that my original position stands untouched. In the sculptures there is a trefoil arch, and in the small topes excavated by Mr. Beglar at Ali Musjid, almost the whole of the niches are of this form; it is also found in the Kashmir temples—as in Marttand, for example [fig. 14]—the central arch in this case is the same form. The origin of this trefoil arch is one of the puzzles of Indian architecture. The only solution of it that has as yet been attempted is that proposed by Fergusson, and his explanation assumes the central arch to be that of the Chaitya Cave.* As to the purlins, they are a small matter, and Mr. Spiers in his reference to his own illustration [fig. 18] is obliged to admit that it is copied from the Chaitya form, "*minus* the "purlins." I will call his attention to Sahadeva's Ratha, one of the Seven Pagodas, south of Madras,† where he will find this arched form repeated all over the temple, and entirely without the purlins. If they were dropped out in the South of India, it is equally possible that they were dropped out also in the North. Mr. Spiers does not seem to be quite sure that the square niche with sloping sides is of wooden origin. Well, I feel quite satisfied on that head. In my Paper on "The Buddhist Archi-"tecture in the Jellalabad Valley," I thought it of so much importance that I gave a drawing of one,‡ which showed its wooden origin, because the horizontal beam at the top was represented in stone and plaster as projecting at each side—an evident survival of its original construction. I take it that this particular form belongs to Tibetan architecture, in which it can yet be traced, and that it was common to the Himalayan range, including, at some long past date, Afghanistan. As this form, along with the arched form, is a very important feature in the style of architecture under consideration, I have here dealt with each of them at some length; and my conclusion is that as I find them in the region of the architecture, I never thought of tracing them to Palmyra, as Mr. Spiers's words would seem to imply I had done; neither do I think it necessary to seek for them on the walls of Constantinople. It is evidently the arched form that gives the Byzantine appearance to the style, and on that account it is necessary to be sure of its origin, and I think it has been shown to be Indian and not Byzantine. As to the repetition of the circular form, that was one of its marked peculiarities in Buddhist architecture; and I should guess that in following that form, those who did so would be more likely to copy this repetition where they found the form, than from a style that they did not copy it from. However, that is merely an opinion, and given here only for what it is worth. As to the ogee moulding, to which Mr. Spiers attaches so much importance, it appears to me that such a moulding would not be distinctive of its derivation from any style that had come down from a classic source, be it Greek or Roman, or even Byzantine. As to the foliage upon this moulding, we have only to realise what rude sculptors most of them were who worked in this school of architecture, to come to the conclusion that no theory of origin could be based on such a slight bit of detail. To Mr. Tavenor Perry my acknowledgments are due for his very full chronological table, and the historical notes which he has added, all of which will be valuable for reference. I have already expressed myself with regard to the importance of further investigations regarding the early monuments of races and the intercourse between them in Asia—a subject in which Mr. Perry evidently takes a deep interest. I have read Mr. Kipling's communication with great satisfaction, and admired his sketches; but it calls for no criticism from me. I could have wished that he had extended his writing into a Paper on the sculptures of the Gandhara district, a subject which, from my slight knowledge of them, I do not feel entitled to take up; but one which, from Mr. Kipling's position, he must be fully capable of dealing with. Let me suggest that he may yet be prevailed upon to do this. To this I would add that when Captain Deane's Stupa is finished at Lahore, Mr. Kipling will see that an illustration of it is sent for publication in the JOURNAL. To Mr. Purdon Clarke my thanks must be expressed for his kindness in sending the casts to illustrate my Paper.

* See *Indian and Eastern Architecture*, p. 285.
† *The Cave Temples of India*, p. 137.
‡ TRANSACTIONS 1879-80, pl. 3—vi. p. 56.

Vaulting at Grandson, Neuchâtel.

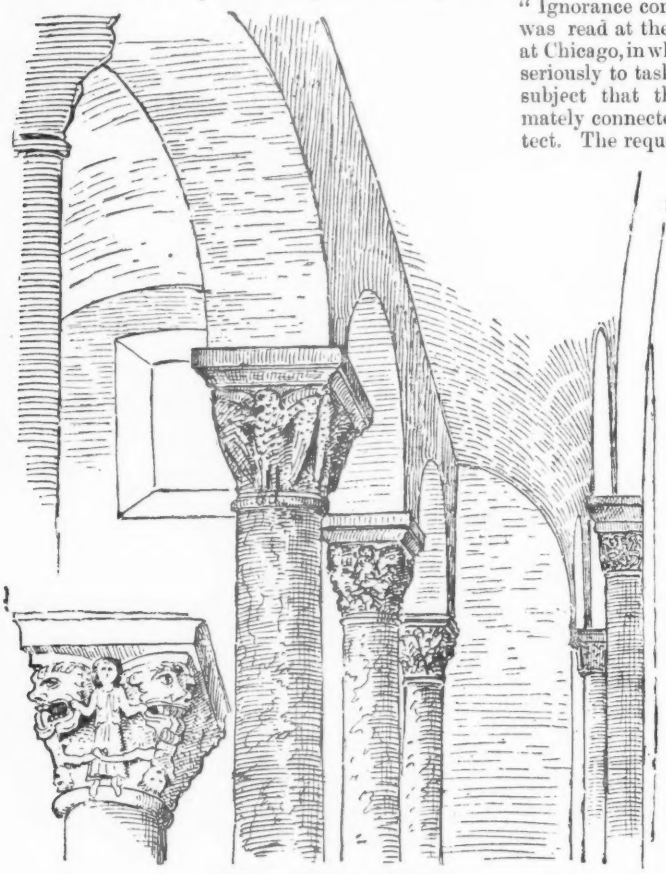
From Mr. CLEMENT HEATON (Neuchâtel)—

I send you a tracing of a rough sketch I made the other day when passing Grandson, which is on the borders of the Lake of Neuchâtel. To quote Fergusson (*Handbook of Architecture*, p. 551):—

The church belongs to the Carlovingian era, and, like many churches of that age, has borrowed its pillars and many of its ornaments from earlier monuments. Its most

remarkable peculiarity is the vault of the nave, which shows how timidly at that early period the architects undertook to vault even the narrowest spans, the whole nave being only thirty feet wide. It is the earliest specimen we possess of a mode of vaulting which subsequently became very common in the South of France, and which led to most of the forms of vaulting afterwards introduced.

I had but just time to glimpse round, but I looked specially at the vaulting, and send you a perspective note of it. The capitals supporting the arches are very interesting also. They are

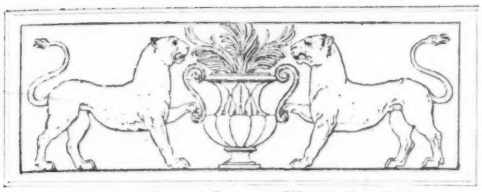


WEST END OF NAVE, GRANDSON.

full of uncouth vigour, and one of them is about as gruesome a bit of design as I have ever come across: four ogres eating little figures, who hang out of their mouths caught by the legs like a rabbit in a trap [see sketch]. The whole effect of the arches is, however, very rich. The smaller caps are of the interlacing ornament borrowed from the goldsmith's work. There still remains here an hour-glass on the pulpit, and a fine carved seat. On the outside of the church is something very indicative of the present state of things in Switzerland—an old oil street-lamp, and immediately over it the electric light. A sudden jump from the antiquated to the brand-new is what one sees every day. Grandson is the town mentioned by Scott in *Anne of Geierstein*, where the Duke of Burgundy was overcome and lost his treasure.

Australian Timbers.

Attention was recently called to a Paper entitled "Ignorance concerning Woods" [page 59] which was read at the International Forestry Congress at Chicago, in which architects are taken somewhat seriously to task for their ignorance concerning a subject that the author considers is most intimately connected with the business of the architect. The request in the JOURNAL for information respecting recent books on the subject has brought to the Institute a small octavo pamphlet entitled "Australian Timbers, with "special reference to the Ornamental and Decorative Woods "of Australia," being a reprint of a Paper read before the Royal Victorian Institute of Architects in September last by Mr. George S. Perrin, Conservator of State Forests, Victoria. This little treatise comprises within its twenty-seven pages a description of the timber trees of the colony, and the uses they most conveniently serve. Attention is drawn to woods hitherto neglected which are specially suitable for interior carpentry, joinery, and cabinet-work, and the rougher purposes to which the harder and more durable woods may be applied. Treated by the new Rieser patent process, the author predicts that the mountain ash, the giant tree of Australia, which has borne so evil a reputation owing to its tendency to rapid decay when subject to alternations of wet and dry, will ere long take a prominent place in the estimation of architects and builders for indoor work, such as flooring and lining, as well as for doors and dados. It is claimed for the patent that the process the timber is subjected to not only reduces its weight—an important factor in its favour—but imparts greater elasticity and toughness, and at the same time renders it more amenable to the plane or other tool used in working it up. A consignment of fifty thousand superficial feet of timber treated by this process was lately despatched to London from Australia by the patentee.



9, CONDUIT STREET, LONDON, W., 18 *Jan.* 1894.

MINUTES. V.

At the Fifth General Meeting (Business) of the Session, held on Monday, 8th January 1894, at 8 p.m., Mr. J. Macvicar Anderson, *President*, in the chair, with 31 Fellows (including 5 members of the Council), 35 Associates, and 11 visitors, the Minutes of the Meeting held 18th December 1893 [p. 125] were taken as read and signed as correct.

The Secretary announced the decease of the following members—namely, Baron von Hasenauer [*Hon. Corr. M.*, Vienna], Lord Crewe [*H.A.*], and William John Mettam [*A.*], Hon. Secretary of the Leeds and Yorkshire Society.

The receipt of donations to the Library was announced, and an expression of the thanks of the Institute to the several donors was ordered to be entered on the Minutes.

The following Associates, attending for the first time since their election, were formally admitted and signed the Register, namely:—Marshall Robinson (Bolton), Arthur George Morrice, and Henry Arthur Crouch (Brisbane).

The following candidates for membership were elected by show of hands: –

As Fellows (3).

BENJAMIN FERDINAND SIMPSON (Newcastle-on-Tyne).
CHARLES JAMES SMITHEM.
WALTER HILTON NASH [*A.*].

As Associate.

JOHN ALEXANDER RUSSEL INGLIS (Edinburgh).

As Hon. Associate.

JAMES ROGER BRAMBLE, F.S.A. (Somerset).

The President having read the Deed of Award of the Prizes and Studentships 1894, made under the Common Seal [Appendix A], the sealed envelopes bearing the respective mottoes or devices of the successful competitors were opened, and their names and addresses found to be as follows:—

THE ROYAL INSTITUTE SILVER MEDAL (Essays).

Crown and Thistle.—John Begg [*A.*], 3, Vernon Place, Bloomsbury Square, W.C. (Silver Medal and Twenty-five Guineas).

Nemo Repente Sapit.—C. Bernard Hutchinson [*A.*], 102, Holland Road, Kensington, W. (Medal of Merit).

The Godhead Fires.—Walter K. Shirley, 6, Delahay Street, Westminster (Medal of Merit).

Pandrosus.—Percy Charles Campbell, 15, Avenue Wagram, Paris (Honourable Mention).

THE ROYAL INSTITUTE SILVER MEDAL (Drawings).

Saint Hugh.—James R. Wigfull [*A.*], 14, Parade Chambers, Sheffield (Silver Medal and Ten Guineas).

THE SOANE MEDALLION.

Nil Desperandum.—James Humphreys Tonge, 17, Grange Street, Fulford Road, York (Medallion and, under conditions of foreign travel, £100).

Quien Sabe.—R. S. Dods [*A.*], 3, Vernon Place, Bloomsbury Square, W.C. (Medal of Merit and Ten Guineas).

White Star.—George S. Hill, 77, Queen Street, Glasgow (Medal of Merit).

Black Lion.—Henry Mitchell, Scotstoun Villa, Whiteinch, Glasgow (Honourable Mention).

THE TITE PRIZE.

Semper Vigilans.—A. R. Hennell, Oakwood, Mayo Road, Forest Hill (Certificate and, under conditions of travel in Italy, £30).

A Paper by Mr. Maurice B. Adams [*F.*] on BLICKLING HALL, NORFOLK: ITS DRAINAGE, WATER SUPPLY, AND OTHER WORKS, was read by the author, and, having been discussed [Appendix B], a Vote of Thanks to Mr. Adams was passed by acclamation, and the Institute adjourned at 9.45 p.m.

APPENDICES.

A. Deed of Award of Prizes and Studentships 1894.

TO THE GENERAL MEETING OF THE ROYAL INSTITUTE, HELD MONDAY, 8TH JANUARY 1894.

GENTLEMEN,—In pursuance of the terms of By-law 66, the Council have the honour to state that they have examined the work submitted for the two Silver Medals of the Royal Institute, the Soane Medallion, the Pugin and Owen-Jones Studentships, the Godwin Bursary, the Tite Prize, and the Grissell Medal.

THE ROYAL INSTITUTE SILVER MEDALS.

(i.) *The Essay Medal and Twenty-five Guineas.*

Ten Essays were submitted for the Silver Medal of the Royal Institute—the subject being "The Treatment of "Sculpture in its relation to Architecture"—under the following mottoes:—

1. Crown and Thistle.
2. "Harmony."
3. "I know but one art."
4. "I know but one Art."
5. "Nemo Repente Sapit."
6. "Pandrosus."
7. "Red Rose."
8. "Santa Barbara."
9. "Sermons in Stones."
10. "The Godhead Fires."

The Council have awarded the Silver Medal and Twenty-five Guineas to the author of the Essay bearing the motto or device of a Crown and Thistle; a Medal of Merit to the respective authors of the Essays "Nemo Repente Sapit" and "The Godhead Fires," and Honourable Mention to the author of the Essay "Pandrosus.'

(ii.) *The Measured Drawings Medal and Ten Guineas.*

Two sets of measured drawings were received for the Silver Medal of the Royal Institute under the following mottoes:—

1. "Saint Hugh."
2. "Universum Studium Meum."

The Council have awarded the Silver Medal and Ten Guineas to the author of the drawings bearing the motto "Saint Hugh," of the North Transept of Lincoln Cathedral.

THE TRAVELLING STUDENTSHIPS.

(i.) *The Soane Medallion and One Hundred Pounds.*

For the Soane Medallion and (subject to the conditions laid down for the award of this Studentship) £100 for foreign travel, ten designs for a College in a University Town, to accommodate 100 students, 6 tutors and a "master," were submitted under the following mottoes:—

1. "Æditha."
2. "Ars Docet."
3. Black Lion.
4. "Fiat."
5. "Manners Makyth Man."
6. "Nil Desperandum."
7. "Quien Sabe."
8. "Stet Fortuna Domus."
9. "Ulula."
10. White Star.

The Council have awarded the Medallion and (subject to the conditions before mentioned) £100 for foreign travel, to the author of the design bearing the motto "Nil "Desperandum," and a Medal of Merit with Ten Guineas to the author of the design bearing the motto "Quien Sabe," although, in their opinion, the conditions as to the detached block of w.c.'s has not been satisfactorily met in either case. The Council have further awarded a Medal of Merit to the author of the design White Star, and an

Honourable Mention to the author of the design Black Lion.

(ii.) *The Pugin Medal and Forty Pounds.*

For the Pugin Studentship, applications, each with a select number of drawings and sketches, were received from the following six gentlemen:—

1. Robert Shekleton Balfour [*A.*].
2. John Paul Cooper.
3. Hubert Christian Corlette [*A.*].
4. Alfred John Dunn.
5. William Curtis Green.
6. Thomas Arthur Sladdin.

The Council have awarded the Medal and (subject to the conditions laid down for this studentship) £40, for travel within the United Kingdom, to Mr. Robert Shekleton Balfour [*A.*], a Medal of Merit and Five Guineas to Mr. Hubert Christian Corlette [*A.*], and a Medal of Merit to Mr. John Paul Cooper.

(iii.) *The Owen-Jones Certificate and Fifty Pounds.*

For the Owen-Jones Studentship, applications, each with a select number of drawings and sketches, were received from the following gentlemen:—

1. Arthur Thomas Bolton [*A.*].
2. Thomas Rogers Kitsell [*A.*].

The Council, after careful consideration of the drawings submitted by Mr. Bolton and Mr. Kitsell, have decided not to award the Studentship.

(iv.) *The Godwin Medal and Forty Pounds.*

For the Godwin Bursary only one application was received, namely, from—

Harry Percy Adams (with drawings).

The Council have awarded the Medal and (subject to the conditions laid down for this Studentship) £40 for travel outside the United Kingdom, to Mr. H. P. Adams.

(v.) *The Tite Certificate and Thirty Pounds.*

For the Tite Prize four designs for a Royal Mausoleum were submitted under the following mottoes:—

1. Red Cross.
2. "Repose."
3. "Semper Vigilans."
4. "Wren."

The Council have awarded the Certificate and (subject to the conditions laid down for this Studentship) £30 for travel in Italy, to the author of the design bearing the motto "Semper Vigilans."

PRIZE FOR DESIGN AND CONSTRUCTION.

The Grissell Medal and Ten Guineas.

For the Grissell Prize only one design for a timber dome was received, and the Council, after careful consideration of the same, have decided not to award the prize.

In witness whereof, the Common Seal has been hereunto affixed, this eighth day of January 1894, at a Meeting of the Council.

[Here follow the corporate seal and signatures.]

B. Discussion of Mr. Adams's Paper [p. 151].

THE PRESIDENT said there was one point about which he should like to ask Mr. Adams. The difficulties of draining the house were obvious, situated as it was in a hollow, with water-logged soil all round, and there being a difficulty consequently in getting a natural outfall. The manner in which these difficulties were overcome had been clearly described; but he should like to ask how the outfall was treated, whether it was simply allowed to get into the lake, or whether it was utilised in any way.

MR. P. GORDON SMITH [*F.*], who moved a vote of thanks to Mr. Adams, referred to the difficulties of the work, and said that the Paper showed what could be done under very peculiar circumstances, and how a house obviously unhealthy in many important particulars, appeared to have been made thoroughly healthy and fit to live in without sacrificing its architectural character. He quite concurred with what Mr. Adams had said about the importance of an architect taking the lead in a work of that kind, where the building itself was of such great value as an historic and archæological curiosity. He should like to know a little more about the outfall of the drains. As he understood, the sewage of the house, as distinguished from the rain and surface water, was taken into the old drain, which discharged into the same stream that took the overflow from the lake. He should like to ask whether that arrangement was in strict accordance with the requirements of the Rivers Pollution Act. It seemed to him that if it discharged into that stream the arrangement must have been, strictly speaking, a contravention of the Act; but it might be that as the new system of drains was not itself directly connected with the stream, but only with the old drain, there was technically no such contravention. One other point he would refer to, and that was the vast number of houses of the same character all over the country, Scotland as well as England, in which the original primitive methods of drainage and sanitary arrangements were still relied upon. Many of these great houses were occupied by members of the Legislature and others who had taken an active part in passing the Public Health and Rivers Pollution Acts, and who were fully alive to the sanitary defects which existed, but who were debarred from making the necessary improvements in them by the fear of large outlay.

MR. H. W. BURROWS [*A.*] seconded the vote of thanks, and alluded to the fact that Mr. Adams had kindly offered his Paper to the Science Committee, and it was practically under the auspices of that Committee that it had been brought forward. Undoubtedly, the treatment of the subject was a difficult one. Mr. Adams had a water-logged condition to deal with, and an outfall at a higher level than the basement of the house; the trouble therefore was to lift the sewage. Mr. Adams had adopted a pumping apparatus. There were, however, other lifting arrangements, such as the Shone Ejector, which was in use at the Houses of Parliament, by which the sewage was raised from the low level to the high level drain. But Mr. Adams had at his disposal a natural and less expensive means of lifting the sewage by a stream of water, and he consequently formed a water-wheel pump, which was worked by the natural fall of the stream. He would like to ask whether members of the Institute had seen an arrangement patented lately by a namesake of Mr. Adams, Messrs. Adams & Co., applicable under similar conditions. Having a water-logged site to deal with, by an automatic arrangement, saving any pumping, sewage or water could be lifted from a low to a high level. He did not think it had been used in many places as yet, the patent being only two or three years old; but, judging by the descriptions, the idea seemed very feasible. It was apparently a modification of the well-known ram principle, by which a head of water was utilised to lift from a lower position to a higher. In the case under discussion the stream, no doubt, gave all that was required. There was a natural fall, and so long as there was a head of water equalling the lift, and a body of water equal to the amount to be lifted, they had all the necessary conditions. In that particular instance a head of three to four feet of water would be sufficient, and Mr. Adams had said there was an ample head of water at any time of the year. If it had been possible to use the patent he had mentioned, the somewhat elaborate arrangement of sump and pumping gear would not, apparently, have been required. There were two receptacles in the Adams's Lift, as he understood it: one at the higher level, which contained air compressed by the column of water, and that air was conducted by a pipe to the lower receptacle in such a manner that an equal body of water or sewage was displaced by the weight of the upper column

of water to a height equal to the head, and this went on automatically. If what the patentees claimed for it was to be relied upon, it would prove a valuable adjunct to such a case as that before them. He would like to ask what steps had been taken to purify the sewage before it passed into the lake overflow or stream. He supposed there must be a fall there, and it could either be got rid of in the ordinary way by passing it over the land with a series of agricultural drains, or it could be liquefied in a way that his (the speaker's) own firm had adopted in one or two instances, by a French system, the "*Vidangeuse* "*automatique*," patented by M. Louis Mouras, of Vesoul. The arrangement was an exceedingly simple one. Practically an air-tight box was all that was required; the drainage passed into it, and by decomposition—whether chemically or by the agency of bacteria, it was difficult to say—at any rate, experiment had shown that in the course of a few weeks any solid matter passed into the receptacle, such as potato peelings or paper, was absolutely decomposed, and only liquid passed from it. They had used that system in 1887, and up to the present time it had answered perfectly; all that passed from the receptacle was liquid, with flocculent matter in suspension. In connection with the same subject, the Scott-Moncrieff patent, which had been lately adopted, seemed to be a rediscovery of the principle of the *Vidangeuse automatique*. Colonel Scott-Moncrieff introduced the fæcal matter *under* a filter, and so locked in the decomposing organic matter that it gave birth to an enormous number of bacteria; it would be seen, he thought, that the effluent from the Scott-Moncrieff filter was the same as that from the "Automatic "Scavenger." In speaking of the well, Mr. Adams had not given them a geological section of the neighbourhood. He (the speaker) had not had time to look up the subject, but, so far as his memory served, it was possibly a chalky boulder clay on the Upper Chalk; and it seemed to him that, as the well was sunk in the western part of the site, the ground was possibly absolutely waterlogged with sewage matter which had been percolating through it for years, and that, if some means had been taken for shutting off the surface water, as was done in the London Basin, by iron or brick cylinders, the difficulty might have been overcome. He should like to know if anything of the kind was tried. Then Mr. Adams had not clearly told them, in connection with the water supply, where he ultimately obtained the water for the house—whether rain-water or stream-water was used, and, if either, how it was purified.

MR. ROBERT WILLIAMS [*A.*] said he should like to say a word about the sump, as it might be of use in dealing with a similar case. Had they proceeded in a different way, he thought they might have avoided the failure they had at one time. They put the pumps into the excavation, and pumped it dry in a few hours. It would, however, have been better if they had sunk a well, or a couple of wells, outside the area of operations, and pumped the water away, and then constructed a domical invert, and allowed it sufficient time to become water-tight. By this means, he thought, water would have been kept out. Should he have such a case again he should adopt that plan. Mr. Adams had mentioned the small amount of fall they had had. In the long piece of drain from the house to the connection with the old sewer they had but eight and a half inches in about two hundred feet. They had, of course, commenced at the bottom, but, as they could not get the ground, the whole of the cutting could not be made at once, and it had to be done in sections. The cutting was sometimes nine to ten feet deep, and in some places deeper. It was a great responsibility to get the drain finished at the right level in the sump two hundred feet away, where they had already constructed an aperture to receive it. The point was to get the drain uniformly inclined, and to ensure accuracy they procured a Dumpy level and staff, as they could allow only a fraction, simply a turn of the spirit level, for each pipe, and every one of them was levelled in that way, and carefully pressed down so that the weight of earth could not press it further. He was, however, in some fear that there might be irregularities here and there, and that, possibly, by pumping the water and carrying sand with it and other matters there might be a stoppage. But he had a very good proof one day when there happened to be a great flow of water. The men were pumping, and a piece of timber four inches square and five or six feet long, which had been placed at the mouth of the drain in the sump, suddenly disappeared into it. He (the speaker) concluded that the drain would be stopped, and hastened down to the connection with the old sewer, wondering at what part of the drain it would stop; but the piece of timber was already there, and he was satisfied. He would like to add a word in recognition of the care and good workmanship of the late Mr. Robert Bartram, the builder, and of his workmen, as contributing to the success of Mr. Adams's scheme of drainage.

MR. ARTHUR BAKER [*F.*] said he should be glad to know something more about the outfall. Would Mr. Adams give them the level of the outfall at the other end of the lake, and tell them why, if there was a good outfall and a good drop at the other end of the lake, the new pipes were not taken a little further so as to get a sufficient fall? If he had gone further, could he not have got a sufficient fall to have avoided the use of a sump altogether?

MR. MAURICE B. ADAMS [*F.*], in reply, thanked the Meeting for the patience with which they had listened to his Paper. Drains, he knew, did not furnish very entertaining material to dilate upon, but he felt most seriously that they intimately concerned matters that they ought personally to take in hand. There was much work to be done in that direction, and why they should not more often undertake it he was at a loss to understand. With regard to the outfall, they must remember that it extended the best part of a mile, and to take up so long a length would indeed be a serious matter; and his clients, though they, of course, required an efficient scheme, did not desire more work to be done than was absolutely necessary. The old sewer, from the point where he brought the new pipe into it, had a fairly good fall, and there seemed to be no good reason why it should be disturbed. He believed the specialist mentioned did propose to take up the whole of the outfall; but in his (Mr. Adams's) opinion that would have been more suitable to draining a town, whereas they had only to drain a house. The President had referred to the ultimate discharge of the sewer; he (Mr. Adams) would explain that at the bottom of the lake there was a copse which had a system of irrigating channels, by means of which the sewage was distributed, mingling with the overflow from the lake, whence there was a vast quantity of water constantly passing away. The lake itself was eighteen acres in extent, and the water coming down from the stream-drain by the Hall was continually flowing, winter and summer, through the lake, so that there was a corresponding amount of water discharged from the lower end of it, which became mixed with the sewage, and, after irrigating through the copse enclosure, obtained an overflow ultimately into a small stream, and so passed away through the fields for miles. Whether that stream had changed since the completion of the scheme he could not say; but at the time he examined the watercourse it was quite free from anything approaching visible sewage; indeed, he did not believe that sewage ever reached so far, because it was more or less distributed into the irrigation channels of the copse within the confines of the park. Before the work was executed, owing to the dead level of the upper outfall, he failed to see what force there was to cause the sewage to pass away at all beyond a certain overplus. A question had been asked as to the water-supply of the house. As a matter

of fact, they simply used the water which had always been used; it had been analysed, and was reported to be perfectly good. They had questioned its source, however, and Mr. Rich advised that a new well should be sunk at the other end of the park, near the foot of the lake, where it was determined to locate the turbine to pump the water into the tower on the knoll, whence the pressure thereby obtained threw the water over the Hall. It was thought, if the same supply could be made to answer for both purposes, the water should be kept continually moving in the fire-service, and thus maintain the entire system in better order. As he had stated, they were not successful. From the ana'yst's report [p. 165] the curious in such things might see what a very extraordinary result was obtained. It had been asked how it was that some method had not been adopted of keeping the water from getting into the well, as he understood, in its upper stages. They had simply driven iron pipes down into the clay, and if there were any fissures in the upper strata, the bottom of the well ought not to have been affected thereby, because, as the pipes were driven down into the clay, the suction round outside them would be very considerable, and would quite prevent leaking down by the side of the pipe. This extended to a depth of 100 feet, and yet only a very small quantity of water was obtained; so that directly the turbine was put to work it emptied the well in a very few minutes, and the water practically was of no use. In driving down the pipes they continuously came upon isolated boulders, which had to be driven till they compressed the clay sufficiently to break upon it by blows from the monkey, and then the fragments had to be drawn up with a grappling-iron. This led to further loss, and the money put down in the estimated cost for the well was soon swallowed up. The supply proved a failure, and had to be abandoned.

MINUTES. VI.

At the Sixth General Meeting (Ordinary) of the Session, held on Monday, 15th January 1894, at 8 p.m., Mr. J. Macvicar Anderson, *President*, in the chair, with 21 Fellows (including 10 members of the Council), 34 Associates (including 2 members of the Council), and 54 visitors, the Minutes of the Meeting held 8th January 1894 [p. 195] were taken as read and signed as correct.

The President announced the decease of César Daly [*Hon. Corr. M.*], *Royal Gold Medallist* 1892, and added a few sympathetic remarks thereon [p. 183].

The following Fellow, attending for the first time since his election, was formally admitted and signed the Register, namely:—Walter Hilton Nash.

The President delivered an Address to Students on Some Aspects of the Mutual Relationship of Architects [p. 171], and Mr. Alexander Graham, *Vice-President*, read a Review of Work of the Travelling Students 1893, and of that submitted for Prizes and Studentships 1894 [p. 177], whereupon Votes of Thanks to the President and Vice-President were passed by acclamation.

The President then made the following presentations to the Travelling Students of last year:—

ASHPITEL PRIZE 1893 (Examination for Candidature as Associate): Books value £10. 10*s*. to Mr. Ernest Robert Barrow. Subsidiary prizes of books value £5. 5*s*. respectively to Mr. Ernest Edward Fetch and Mr. J. A. Russel Inglis [*A.*].

SOANE MEDALLION 1893: Cheque for £50, being second moiety of the £100 for travel, to Mr. A. T. Bolton [*A.*].

OWEN-JONES STUDENTSHIP 1893: Certificate and cheque value £25, being second moiety of the £50 for travel, to Mr. Alfred Hoare Powell.

GODWIN BURSARY 1893: Medal and cheque value £20, being second moiety of the £40 for travel, to Mr. Banister F. Fletcher [*A.*].

TITE PRIZE 1893: Cheque for £10, being balance of the £30 for travel, to Mr. Charles A. Nicholson.

The President then proceeded to present the Prizes and introduce the Travelling Students for 1894, in accordance with the award [pp. 116, 139], namely:—

ROYAL INSTITUTE SILVER MEDAL AND TWENTY-FIVE GUINEAS (Essays): to Mr. John Begg [*A.*], for Essay under the device of a Crown and Thistle.

Medal of Merit to Mr. C. Bernard Hutchinson [*A.*], for Essay under motto "Nemo Repente Sapit."

Medal of Merit to Mr. Walter K. Shirley, for Essay under Motto "The Godhead Fires."

Certificate of Honourable Mention to Mr. Percy Charles Campbell, for Essay under motto "Pandrosus."

ROYAL INSTITUTE SILVER MEDAL AND TEN GUINEAS (Drawings): to Mr. James R. Wigfull [*A.*], for his drawings of the North Transept of Lincoln Cathedral, under motto "Saint Hugh."

SOANE MEDALLION and, under conditions of foreign Travel, One Hundred Pounds: awarded to Mr. James Humphreys Tonge, for his design for a College in a University Town under motto "Nil Desperandum."

Medal of Merit and cheque value £10. 10*s*. to Mr. R. S. Dods [*A.*], for his design under motto "Quien Sabe."

Medal of Merit to Mr. George S. Hill, for his design under the device of a White Star.

Certificate of Honourable Mention to Mr. Henry Mitchell, for his design under the device of a Black Lion.

PUGIN STUDENTSHIP: awarded to Mr. Robert Shekleton Balfour [*A.*].

Medal of Merit and cheque value £5. 5*s*. to Mr. Hubert Christian Corlette [*A.*].

Medal of Merit to Mr. John Paul Cooper.

GODWIN BURSARY: awarded to Mr. Harry Percy Adams.

TITE PRIZE of a Certificate and, under conditions of Travel in Italy, Thirty Pounds: awarded to Mr. A. R. Hennell, for his design for a Royal Mausoleum under motto "Semper Vigilans."

The business having terminated, the Institute adjourned at 9.45 p.m.

PROCEEDINGS OF ALLIED SOCIETIES.

LEEDS AND YORKSHIRE: ANNUAL DINNER.

On the 8th ult. the annual dinner of the Leeds and Yorkshire Architectural Society was held at the Queen's Hotel, Leeds, the President, Mr. G. Bertram Bulmer [*F.*], in the chair. The toast, "The Royal Institute of British Architects and the Allied Societies," was given by Mr. W. H. Thorp [*F.*], who observed upon the presence of Mr. Emerson among them, and referred to his recent duties at the World's Fair, Chicago, as Member of the Jury for Architecture on behalf of the United Kingdom, commenting in terms of appreciation upon his account of the buildings at the Exhibition, and the architecture generally of the City of Chicago [p. 65]. Dwelling upon the scope and objects of the Royal Institute and the Societies in alliance with it, Mr. Thorp said they existed largely for the purpose of promoting friendly and professional intercourse among the members, bringing subjects of architectural interest among them by means of Papers; and particularly having regard to the education of those intending to enter the profession. The Royal Institute, as an examining body, might almost be regarded as holding a status similar to that of the London University; and every

young architect who was worth his salt would be determined to pass its examinations.

Mr. EMERSON, in responding, said the Royal Institute well knew the deep interest the Allied Societies took in all matters connected with the well-being of the architectural profession. Their interest had been shown last year in their response to the invitation of the Liverpool Society to attend the Congress there on the educational movement. Their keen desire to uphold the honour and dignity of the profession had been shown lately by the Leeds and Yorkshire Society, when a competitor in a recent competition endeavoured in an underhand way to influence the votes of the committee promoting the competition. Their representations to the Council of the Royal Institute resulted in the resignation of the architect in question. Charges as to misconduct ought to be made to the Council in accordance with the Charter and By-laws, and it would be well for the Allied Societies to study a little more closely the By-laws of the Royal Institute. Had the competitor not resigned, or the Leeds and Yorkshire Society not laid a formal charge in accordance with the By-laws of the Institute, so determined were the Council to enforce honour among their members that the President himself would have taken steps to bring the matter to an issue very different from that of mere resignation. He had mentioned the above simply as a case of which many present were cognisant, and as one of many instances in which the Institute looked after the interests of the architectural profession, though they might never be known to the public. In unity lay strength; and when, as was the case at the present day, certain architects took credit to themselves for standing aloof from their professional brethren, and placed themselves on a pedestal from which to sneer as memorialists at other architects – a line of conduct from which certainly no good could accrue; and when clergy posing as art critics gibed at architects as Mr. Loftie [p. 141] had done – under the plea of educating the public, while at the same time displaying their ignorance of architecture, it was certainly wise for the profession to join ranks and uphold their mutual interests.

Mr. EDWARD SALOMONS [*F.*], President of the Manchester Society, ventured to think that if the Institute and the Allied Societies could educate the public taste to appreciate the distinction between an architect and a builder they would have achieved a great point.

Mr. EDWARD M. GIBBS [*F.*], President of the Sheffield Society, said that having had the direction of the scheme for architectural education in Sheffield, he hoped he might be permitted to speak plainly on the subject, and having watched what was being done in other cities, as reported in the Institute KALENDAR, he was of opinion that the present arrangements were not satisfactory; that the attendance at various classes at the educational institutions of each city, and the few special classes established for architectural education, was not an adequate preparation for the practice of the profession. He was also disappointed to find that so little had come of the proposal to establish a Chair of Architecture for the Northern Societies. In his opinion a College should be established for the Northern Societies of Liverpool, Manchester, Leeds, Sheffield, and Nottingham; but he feared that even such a combination of provinces could not establish and support one; and he therefore ventured respectfully to suggest that the Royal Institute should, as soon as it could, in addition to the work of examination, undertake the education for the profession by the establishment of a college either at London or at one of the ancient Universities. He had some diffidence in making the suggestion, but remembered that the Institute had taken the whole profession into its confidence by the establishment of the provinces and the alliance of the Societies.

Mr. A. H. PAGET [*F.*], President of the Leicester and Leicestershire Society, said that architects in the country were much indebted to the action of the Institute in striving to raise the status of the profession, and to weld it into an organised body. In former years the Institute had consisted almost exclusively of London practitioners, who were but little concerned with architects at a distance from town. But of late years changes had come. By affiliating provincial Societies, the Institute was now in touch with architects all over Great Britain and Ireland; and the desire to belong to the Institute, not only through an Allied Society, but personally, was now very great. The administration of the Architectural Provinces had yet to be developed, and their value as a working scheme to be ascertained. But their establishment proved that the Institute was determined that no part of the United Kingdom should lie beyond its cognisance through the agency of the Allied Societies. As another instance of the growing energy of the Royal Institute, he would mention the late improvements in the compilation and issue of the JOURNAL. Mr. Emerson's article on the World's Fair Buildings, which a previous speaker had referred to, was an instance of the high character of the descriptive notices which appeared in the JOURNAL. Such articles, with their capital illustrations, gave them just what they, as architects, most wanted, and their thanks in the matter were due to the authors and the Institute.

Mr. WILLIAM HEPPER, speaking as President of the York Society, said they all felt it a great honour to have become allied to the Institute. York not being a great commercial centre like Manchester, Leeds, or Sheffield, their Society was not nearly so large as the Societies in those cities; but if they in York could not boast of such great commercial prosperity, they could boast of the great antiquity and historical importance of the ancient city, and also of its Minster, bar walls, and very numerous examples of ecclesiastical architecture, which were visited, and admired, by people from all nations; and on that account they considered they had a just right to be included in the scheme of the Institute for dividing the country into sections, making the York Society one of the directly Allied Societies. For about a dozen years they had held their own against a good deal of indifference and opposition, and now that they had been allotted a definite sphere of action, they hoped to increase in strength and usefulness, and do their share in promoting the cause of architecture.

Mr. EMERSON [*F.*], in giving the toast of "The Leeds "and Yorkshire Architectural Society," said the Royal Institute was very sensible of the good and important work being done by the Society, and that its alliance was very greatly valued. Mr. Gibbs's suggestion that the Institute should become a teaching body was quite unreasonable. Its function was to further the interests of the profession, and young men must obtain their education previous to joining its ranks. With regard to competitions, he would call attention to the injustice done by committees inveigling men to compete on the understanding that an assessor would be appointed to advise as to the selection of the best design, and then calmly ignoring the assessor's advice. Seeing that competitions were so much in vogue, architects should continue to insist on the assessor's advice being carried out, or decline to compete. A committee was in no case parallel with a judge giving a decision after hearing a case pleaded in court. The judge had legal knowledge to help him, whereas the committee usually knew nothing of architecture and did not understand drawings. In conclusion Mr. Emerson desired to point out that the JOURNAL of the Institute now gave the Proceedings of Allied Societies, and he begged that they would send up notes of them as a regular thing.

Mr. G. BERTRAM BULMER [*F.*] responded on behalf of the Leeds and Yorkshire Society, and said they felt doubly honoured in the toast being proposed by the Hon. Secretary of the Royal Institute. They recognised his abilities and

welcomed him as the accredited representative of the Institute. In the past they had enjoyed some measure of the success Mr. Emerson looked for in the future. The Leeds and Yorkshire Society, which had been formed in 1877, had floated on the tide of success fed by the three rivers of patience, perseverance, and discretion. They had not been free from the usual internal troubles, but these had been thrown off like the complaints of early childhood, and there was every promise of their soon reaching a healthy "majority." Their Society had steadily grown in numbers from the beginning, and now consisted of about one hundred members. They had become "incorporated" to define their responsibilities and their legal status. Allied to the Royal Institute, they were in a strong position to promote their professional interests; and their efforts in the promotion of facilities for the education of those seeking to enter their profession had met with a large measure of success. Such was a brief outline of their past. There was work enough and to spare in the future; and fortunately there were young men of ability and purpose in reserve who would carry on the Society's labours worthily and successfully when the present workers had passed away.

PARLIAMENTARY.

London Streets and Buildings Bill.

The Bill is put forward without a clue to its principles, without the usual references to existing Acts, without an attempt to distinguish between new clauses and old sections. It is practically a new Building Act, the existing Acts, seven in number, being swept away by it. The principal objections are that there is no sufficient distinction made as to buildings to be erected on sites of old buildings and on new sites, as in the existing Acts; that when rebuilding on old sites, the line of frontage is to be set back without compensation; that the open spaces required to be left at different levels are excessive, and the enforcement of the angle of 45 degrees from the back is a serious curtailment of the reasonable use of sites, while the angle of 45 degrees from the opposite front is also unreasonable in many cases; that the distinction between the front and the back of a building is impracticable, &c. Moreover, clauses in leases made before 1856 are to be overridden; and the use of ordinary arbitration in place of the acceptance of a decision of two out of three surveyors destroys one great advantage of the present Building Act. A further important objection is that the reservations as to buildings erected under previous Building Acts are not re-enacted.

The attention of members of the Institute is directed to the following clauses and sub-clauses of the Bill, as containing provisions to which detailed objections are likely to be made, and the numbers and subjects of which are—

Cl. 3.—Evidence of commencement of street.

Cl. 13, sub-cl. 2.—Buildings projecting beyond general line when taken down to be set back.

Cl. 14.—Buildings may be set back in certain new streets.

Cl. 16.—Notices of definition of general line.

Cl. 30, especially sub-cl. 4 (*d*). - Space at rear of new buildings.

Cl. 31.—Space where domestic building re-erected in a narrow street or way.

Cl. 35.—Superintending architect may define front or rear of building.

Cl. 38.—Heights of buildings in certain cases.

Cl. 42.—Rules as to girders, beams, and bressummers.

Cl. 45.—Cases in which a wall to be deemed a party-wall.

Cl. 49.—Means of escape at top of high buildings.

Cl. 58, sub-cl. 1.—Rules as to party arches over public ways.

Cl. 73, sub-cl. 3 and 5.—Rights of building owner.

Cl. 75, sub-cl. 4, 8, 9, 12.—Rules as to exercise of rights by building and adjoining owners.

Cl. 80, sub-cl. 2 (*e*).—Rules as to expenses in respect of party structure.

Cl. 82.—Adjoining owner may object to account.

Cl. 185, sub-cl. 2 and 24.—Definitions of "way" and "party structure."

Emendations are stated to be necessary in the following clauses and sub-clauses of the Bill:

Cl. 13 and 14.—[See above for subject.]

Cl. 40, sub-cl. 1 (*b*) and 2 (*b*).—Rules as to recesses and openings.

Cl. 45.—[See above.]

Cl. 47.—As to chases in party walls.

Cl. 48, sub-cl. 2, 3, 4.—As to construction of roofs.

Cl. 50, sub-cl. 4.—As to chimneys and flues.

Cl. 51, sub-cl. 7.—As to furnace chimney shafts.

Cl. 55, sub-cl. 1.—As to habitable rooms.

Cl. 59, sub-cl. 2.—As to arches under public ways.

Cl. 64, sub-cl. 3.—As to uniting buildings.

Cl. 67, sub-cl. (*d*).—As to staircases in churches and chapels.

Cl. 72, sub-cl. 2, 3.—Rights of owners of adjoining grounds respecting erection of walls in line of junction.

Cl. 73, sub-cl. 2, 6, 7, 9.—Rights of building owner.

Cl. 74.—Rights of adjoining owner.

Cl. 75, sub-cl. 1, 2, 5, 8.—As to exercise of rights by building and adjoining owners.

Cl. 76, sub-cl. 3.—Settlement of difference between building and adjoining owners.

Cl. 78, sub-cl. 2, 3.—Building owner to underpin adjoining owner's building.

Cl. 79.—Security to be given by building owner.

Cl. 80, sub-cl. 1 (*b*), (*c*), 2 (*a*), (*b*).—Rules as to expenses in respect of party structure.

Cl. 82.—Adjoining owner may object to account.

Cl. 84.—Penalty on delay of payment by adjoining owner.

Cl. 85.—Expenses incurred on requisition of adjoining owner.

Cl. 86.—Saving for lights in party walls, &c.

Cl. 88.—Dangerous structures.

Cl. 102, sub-cl. (iii.).—Dwelling-houses on low-lying land.

Cl. 103, sub-cl. (ii).—Sky-signs.

Cl. 127, sub-cl. 2 and 3.—Notice by surveyor in case of irregularity.

Cl. 149, sub-cl. 2 and 3.—Payment of expenses of legal proceedings by owners.

Cl. 169.—Limitation of time for proceedings where notice not given.

Cl. 175, sub-cl. 5.—Storing of wood and timber.

Cl. 176.—Advertisements on buildings.

Cl. 185, sub-cl. 6, 15, 24, 29, 32.—Definitions of "Building," "Ground Storey," "Party Structure," "Domestic Building," "Owner."

Schedule, pp. 102, 110, 111.—District Surveyors, and fees payable to them.

The "short title" of this proposed Act is "The London Building Act 1894," and though the London County Council have invited several corporate bodies to contribute suggestions in respect thereto, they have been unable to furnish them with a sufficient number of copies of the Bill, to allow such bodies to examine it thoroughly, except at an almost prohibitive cost—the price of each copy being six shillings. This, however, is a detail of slight importance in a Bill, the scope of which and its general principles cannot—according to the London Council—be altered at its present stage, though they are willing to consider verbal alterations and minor amendments. The Bill, which cannot possibly become law on its present lines, and which is to be introduced in the Lower House as a private Bill, will probably be read a first time on the re-assembling of Parliament next month.